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Vol. 14 - #4 - Issue 82 - June/July 2018

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CORRECTION

In our April/May issue, we printed a photo of Larrissa Champagne in an article by April Ace that was not properly credited, and had the watermark mistakenly covered by the layout of the article. The photo should have been credited to the copyright owner of the image, MKM Photography. Absolute Underground apologizes for this error.

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## Euthanized

Interview by AU Editorial

**Absolute Underground: Who are we talking with and what are you most infamous for?**

Euthanized: We are Euthanized. We're not really known, but we get tagged to weird political posts or sad stories of animals being put down on the internet.

**AU: Give us a brief history of the band, how did you form and who plays what?**

Blakklung (guitar/gocals): Sometime around 2014 I got sick of trying to find members for this kind of band and recorded a terribly produced demo in my apartment. Met these guys at some shows, showed them the demo and I suppose their standards are as low as my own.

Axis (bass): Crash landed in Victoria in 2010 from

Calgary, AB. Had been playing bass for years, and was interested in playing some greasy black metal, so naturally I was in.

Gaunt (drums): I followed Axis out here in 2013? We met BL at several shows over summer 2014. I originally joined as a guitarist band and we all agreed I was fuckin' awful, but I happened to have an electric drum-kit and always wanted to play them so here I am.

**AU: Describe your sound for those of us who've never heard you?**

E: Sleazy speed metal riffage, punky shitty drums, howling vocals with no buried bass. We like Motorhead, Bathory, Celtic Frost, Sodom, etc... you get the point.

**AU: You released a digital EP this spring, tell us about it! Do you explore any particular themes or topics?**

E: It's a four-song EP, with one holdover from the demo and an intro. Recorded/mixed/mastered by Circle A Studios. Our good friend Mitchell Villa provided a deadly, gruesome and appropriate painting for our cover. Full respect and support to both parties, make sure to check them out. Themes are the same as always: glorious tales of happy death, Thanatos, and general morbidity. Nothing too intellectual, though they were mostly influenced by books.

**AU: Do you have plans for physical copy?**

E: Yes, we will always go for physical releases, but we are currently in the process of finding a label to help facilitate that goal.

**AU: What is the writing process like for the band?**

E: One of us comes up with a riff and we jam it out. We drink lots of beer, argue, smoke lots of weed, and generally have a good time with it.

**AU: What can we expect to experience at a live Euthanized gig?**

E: Sonic suffering – bang your fuckin' head!

**AU: What does the rest of 2018 hold for Euthanized, do you have any shows or tours coming up you'd like to tell us about?**

E: So far August should be a greasy month for us with Shred the Loops in Kamloops on the 4th . We have the honour and privilege of opening for Venom Inc at the second instalment of the Vancouver Island Metal Festival on August 19th.

**AU: Will you be doing any more recording this year?**

E: We have recorded a track for an upcoming tribute album to a well-loved Canadian band. We can't say much as details are hush. Otherwise we are focusing on writing and looking ahead.

**AU: What are your long term goals as a band? Any dream gigs you'd love to play?**

E: We want to take this wreck on the road, and tour North America, and eventually Europe.

## VICTORIAS LOCALS ONLY

Euthanize somebody on stage... Keep making this unholy, no frills, no bullshit, bullshit.

Dream Gigs: Motorhead, Thin Lizzy, Bolt Thrower, Black Sabbath & Mercyful Fate. Realistically: we're knocking Venom off the list, so let's say Sodom & Sabbath (JPN).

**AU: What should we know about you that we don't already?**

E: We're all elitist beer fiend dickheads. We eat, breathe, and shit stereotypes. We're bad musicians, and we probably hate your band.

**AU: Any final words for our readers?**

E: We hope you love the sleaze as much as us. Keep the old school alive and remember: To live is to suffer; so get Euthanized. Hail!

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## Roadrash

*Interview by Roger the Shrubber*

**Absolute Underground: Who are we talking to and what are you most infamous for?**

Roadrash: OUGH! This is Roadrash, and we're most infamous for out partying every band and fan, on and off stage.

**AU: Give us a brief band history. How/when did you form, who's in the band and what do they play?**

R: Roadrash was formed as a three-piece in 2013 by lead vocalist and bassist David Hammer. After several bizarre gardening accidents with four drummers and the departure of original guitarist Joey Roads, Shel "Bare Bones" Byer enters the fold as a rhythm guitarist in 2015, turning Roadrash in a four-piece band. In 2017, the line up was rounded out with lead axeman Benny Burn and drummer Thomas "Guerreiros" Sadek.

**AU: Describe your sound, for those of us who've never heard you before.**

R: AC/DC on speed – Speed metal anarchy!

**AU: You're about to embark on the Blood Leather and Petrol Canadian Tour in August, what cities will you be hitting? Any places you're particularly stoked about?**

R: We'll be greasing up Vancouver, Kelowna, Kamloops, Calgary, Edmonton, Saskatoon and Winnipeg. Calgary is a speed metal town, so we're always stoked to play there, and of course the Shred The Loops Open Air Festival in Kamloops.

**AU: What are the other bands on your tour**

**roster?**

R: If you're not familiar with our Portland boys Bewitcher who we're doing this trek with, I highly suggest waking the fuck up from whatever nap you're taking and getting on it! We also got our other Portland maniacs in Soul Grinder (who we're doing a California tour with in October) on a couple dates. Can't forget our Calgary boys in Glare, as well.

**AU: This tour is billed as the greasiest tour of the summer... can you tell us exactly how greasy that will be? How will you achieve maximum grease factor?**

R: It will be as greasy as getting fellatio in a McDonalds parking lot at 4am. Achieved by selling copper wire from all the venues for liquor money.

**AU: What does life on the road look like for Roadrash... do you tour often? Take us through your tour essentials toolkit.**

R: We're going out twice this year - this trek across Canada, and a California tour around our appearance at Frost & Fire Festival. A couple drinks with the boys, Motörhead on the speakers & about 500 joints is all we really need!

**AU: What else does the summer have in store? Will you be releasing more music?**

R: Currently writing our second album, Shel is working on releasing a tribute album to Canadian metal-punk legends Inepsy that'll feature Roadrash and several other bands. We'll be playing with Vicious Rumours here in Vancouver on September 6th at The Rickshaw.

**AU: You're slated to play Armstrong Metal Fest in July – what are you most looking forward to about the experience? Will this be your first time at the festival? Do you have any others on the horizon?**

R: Yeah we're Armstrong virgins so we're gonna be looking forward to rocking the fucking heads off all the Okanagan metalheads. After that, we've got Shred The Loops Open Air in Kamloops and the crown jewel - Frost & Fire in Ventura, California

in October.

**AU: What does the far future hold for Roadrash.. any long term goals?**

R: Play more festivals anywhere and everywhere. Muskelrock, Legions Of Metal, Keep It True, Hell's Heroes are all in our sights, and of course keep putting out killer catchy speed metal!

**AU: What should we know about you that we don't already?**

R: David Hammer has a cock piercing, we're actually your real dad. Sorry it had to come out

## VANCOUVER VENGEANCE

this way.

**AU: Any final words for our readers?**

R: Don't be wimps, and support your scene! Without you there is no scene!

@roadrashspeedmetal

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PHOTO CREDIT: Scott Fraser Photography



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# Return of the Leech

*Interview by AU Editorial*

**Absolute Underground: Who are we talking with and what are you most infamous for?**

Johnny Bandura: This is Johnny Bandura, I play guitar/sing in Return of the Leech, former knucklehead of Sip Yek Nom. I'm most infamous for my rugged good looks and muscular jaw. I also caught a fly with chopsticks once.

**AU: Give us a brief history of the band**

JB: The band started when washed up, outta shape, half ass musicians tried to create something meaningful. We were unsuccessful.

**AU: What's happening with Return of the Leech at the moment?**

JB: Trying to finish recording this record. Six years and counting.

**AU: What's new and exciting? What's happening right now?**

JB: Not a whole lot new or exciting, just playing shows to our fan base in Deadmonton: Ryan and the drunk kid who got kicked out of the bar before the show started. Oh and Ryan never showed up.



**AU: What's the best thing about playing in this band?**

JB: Playing with bands that are way more talented and sexually attractive than us. Like Haxor and Prohibitor from Calgary

**AU: What should we expect at a live Return of the Leech show?**

JB: You can typically expect the majority of attendees to exit prior to the start of our set shortly after performing or during a performance.

**AU: What does life on the road look like for you as a band? Do you have any tours coming up**

# SHR-EDMONTON

**this summer or fall?**

JB: We do not tour, no tours this summer or fall

**AU: What else is in store for the band, are you planning on recording or shooting any music videos this year?**

JB: Actually we will be recording at least three more songs and we are near completion of our first official music vid (just in the editing stage).

**AU: What should we know about Return of the Leech that we don't already?**

JB: Tyler the drummer picks his scabs. It's pretty gross but also liberating.

**AU: Any final words for our readers?**

Vegans are murderers ,they typically have pony tails and don't bathe

[facebook.com/returnoftheleech](https://facebook.com/returnoftheleech)

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**Anthems Against Scum**

*Interview with vocalist Thomas ‘Mensi’ Mensforth by Ira “Anti-Nazi” Hunter*

*Transcribed by Trevor Lawrence Reid*

**Absolute Underground: Who are we talking to and what are you most famous for?**

Mensi: Punk rock! The most handsome man in punk rock. Nobody comes close. Billy Idol, you’re just an arsehole!

**AU: You’re always loving the ladies in Vegas.**

M: All the time. Throughout the world, not just Vegas. That’s why God put us on the Earth.

**AU: Is that why you got into a band?**

M: Yes. I got into it for the drink and the girls. Girls like the people in a band, and I thought, “Oooh, I want to be a singer.”

**AU: But along the way your music started to have a message of solidarity, and unity...**

M: Well, I got forced into a political position. I had no interest in politics, basically. I was a trade unionist and that was about as far as it went.

**AU: And you ended up taking a stand against the Nazis? [British white supremacist groups]**

M: Yes, and the more they said I couldn’t do it, the more I done it. I first started fighting against the National Front and then I moved on to the British Movement, then moved on to the British National Party, and then moved on to the likes of the EDL (English Defense League), the Infidels, all shit cunts like that, you know. Every year they resurface with a different initial or number. EDL, Combat 18, fucking bullshit bollocks.

**AU: Have you ever had to use your fists?**

M: I’ve been involved in physical confrontations.

**AU: There are skinhead bands that aren’t racist and then some skinhead bands that are...**

M: It’s unfortunate... I don’t call them skinheads, I call them “boneheads.” I was an original skinhead from 1969, and we were into Prince Buster, Ska, Judge Dread, Diana Ross and The Supremes, [the racism] never entered into our heads. They always try to hijack youth movements.

**AU: How do you feel about Punk Rock Bowling?**

M: I think they’re having to do a very difficult job and they do it very well. I’m an old man and I moan about things but I’m glad to be here. I’m happy that people still show up to see us. It’s great, you know. The time to worry is when nobody turns up to see you.

**AU: What are some of the interesting things you’ve seen in Vegas?**

M: I like the way everything seems to have grown, to coin a phrase, politically. When you walk in there are loads of anti-nazi signs. Lots. Lots. And that’s a fantastic thing. We also have, for some reason, a large Mexican following now.

**AU: You guys put a new album out , is that a new lineup or some of the old guys too?**

M: It’s called *Bullingdon Bastards*. Being in a band for 40 years, you cannot keep the same line-up because you can’t feed your children on punk rock. If you’re looking to make money out of punk rock, you’re in the wrong fucking business.

**AU: You talked about the Unions and the song “Solidarity” really touches a chord. My Dad is part of the IWW, International Workers of the World. Do you still feel strongly about Unions?**

M: Yes, I was born into trade unionism, through working in the pits. My Dad was a trade union member all his life. I’m proud to wear the badge. Proud of my heritage, proud of my roots, proud of the way we took a stand against fascism.

**AU: Where were you originally from and how did you get into the Punk scene?**

M: I was born in South Shields and I still live 100 yards from where I was born. I discovered the scene through the Buzzcocks and The Clash. And I

just thought, that’s what I want to do. I don’t want to work down in the pit anymore, I want to be a punk rock star. And I couldn’t actually sing. I’ve bluffed it for forty years.

**AU: What about this lineup today of bands performing today like Steve Ignorant of Crass? Are you interested in the anarchist angle at all?**

M: Let me tell you something, and this has no bearing on Steve Ignorant because I like Steve. I get on well with him, I respect him but Crass was one of the few bands that I fucking detested, OK? I couldn’t stand the sight nor sound of them. And that was basically just because of the catchphrase “Fuck the right wing and fuck the left wing,” you know, when I was out there putting my fucking arse in the window, fighting the fuckers on the streets and he has these cunts preaching, “Well, fuck you as well!” Fucking hell! If we had actually come across them when we were out, we would have attacked them the same as we would the nazis. But I’m a lot more benevolent these days than that. So I get along with Steve, it’s not a problem you know. I’m quite drawn towards anarchism. I don’t dislike it but I don’t like the way they attacked the left when we were out there doing a job, and a job that no fucker else would do.

**AU: What is it like looking back from over the pond at America’s current situation?**

M: It’s very similar to the English one where how do these people get to the position they are in? That Theresa May in England is just a pure horrible cunt and you got the “Orange Man” here and its beggars belief. He’s straight-up comedy.

**AU: Any plans to tour Canada?**

M: As we speak, we’re trying to organize it.

**AU: You guys playing Rebellion Music Festival?**

M: Yes, I’ll be there. It’s the third year in a row. Usually, they have you play and then give you a rest, but for some reason they’ve asked us back.

**AU: Any words for the single ladies out there?**

M: Keep coming to my shows. You’ve always got a chance.

**AU: A female fan just came in looking to get a drum stick signed.**



M: She’s welcome but mind you I’m not the drummer.

**AU: What were some of the bands who you used to play with back in the day?**

M: Everybody. The Damned, Sham 69, UK Subs, The Ruts, Anti-Nowhere League, GBH.

**AU: Final words for Canadian fans?**

M: I hope to be there soon. Toronto! Quebec! Montreal! I’m on the way so ladies look out because I’m single, handsome and sexy.

*facebook.com/angelicupstartsofficial*



# Old Goat

**Absolute Underground: Who are we talking to and what are you best known for?**

Logan Robb: I go by Old Goat, but my name is Logan Robb. At this point I'm probably best known for this cover, and other assorted gross doodles.

**AU: How long have you been an artist? What got you started?**

LR: I've been doing art for around 26 years. I've always loved old horror comics and Mad Magazine type gnarly art, and when I started out I would literally just trace stuff I thought look cool. Demons, boobs, zombies. You know, all the good stuff.

**AU: How would you describe the art you create?**

LR: My art is basically just a love letter to all that stuff I thought kicked ass as a kid. My taste really hasn't changed much, I'd probably describe my art as lowbrow.

**AU: What does lowbrow art mean to you?**

LR: Man, that's a big one. To me it means you're self taught, and free of the rules of highbrow art. They say you should learn the rules before you break them, but I think that's bullshit, smash it all!

**AU: What are some of the major influences on your artistic style?**

LR: So many, Garbage Pail Kids, Mad Magazine, EC horror comics, Robert Crumb. I really like that 90s skate graphic aesthetic too, specifically the stuff Jim Phillips did for Santa Cruz. His graphics really changed what I thought art could be, super gaudy colours and gross-out imagery, but in a way that, to me, was super pleasing to look at and beautiful in its own way.



**AU: What mediums do you work in? Is there something you've always wanted to try?**

LR: Currently I work almost solely in pen and pencil, and colour digitally, I like to keep it relatively simple. I'd really like to try alcohol based markers like Copics sometime, and maybe some acrylic painting.

**AU: What music do you listen to when you're working? Does that affect the final result?**

LR: I listen to whatever my mood dictates really, for this cover it was Slayer, old At The Gates, Entombed, Witch, Suicidal Tendencies and Last Podcast on the Left. I find the right music really helps me get into the mood and get the ball rolling, but once I'm deep in it I'm usually so into it that I don't even notice what's playing

**AU: What was the most outrageous piece of art you've ever created?**

LR: Huh. Maybe Sick Boner? It was just a barfing dick hahaha. I guess I also did one with a smoking, drinking skeleton nun, but that's pretty mild. Challenge accepted, I guess I need to up my outrage game.

**AU: What themes or topics does your work explore? Does it tend towards the side of good or evil?**

LR: Is barf a theme? I like trying to find that sweet spot of gross and pleasing that got me into art in the first place. Also I'm a father now, so you know I love a good pun. I definitely have a soft spot for the evil side of things, horns and pentagrams and upside down crosses and whatnot. I grew up on heavy metal and horror movies, it's good to be bad!

**AU: Tell us about the wicked stickers you created do you slap them up all over town?**



LR: So far I have four designs, they're all 3x3" matte finish vinyl stickers. It was a random thing, I posted a picture and a buddy mentioned that it'd make a sweet sticker (shout out to my homie @hotdogwiitch!) and that's what started it all. I was hooked as soon as I got that first one back from the printers. I've been too busy to slap any around town yet but keep your eyes peeled in the near future!

**AU: Where can people find your art?**

LR: You can see it on the cover of this issue of Absolute Underground and you can check out my other stuff/buy stickers off me @oldgoatillustration on Instagram. Also if you're in Victoria, go visit Andy at Cavity Curiosity Shop, currently the only place in Vic cool enough to carry my stuff!

**AU: Do you take commissions? What's the strangest thing you've ever been asked to draw?**

LR: Yeah, I totally take commissions as long as it's something that's in my wheelhouse. Drop me a DM on Instagram or message Old Goat Illustration on Facebook. As far as strangest thing, just, there's this weird thing where when people find out you draw, they want you to draw tattoos for them. Like they would look at my drawing of a barfing dick and think "Oh this guy would be perfect for my watercolour flower\angel tattoo." Nope, I'm not that guy.

**AU: Favourite Horror films?**

LR: *Zombie*, *Evil Dead II*, *Suspiria*, *Babadook*, *Hellraiser II*, *Body Melt*, *Dead Alive*, *the Changeling*, *Rabid*, *Friday the 13th* series, *The Last Man on Earth*. Too many to list, so, so many horror movies.

**AU: What are your aspirations as an artist? Long term goals?**

LR: Honestly I just want to keep getting better, and have a good time! I'd love to get some shirts and patches made soon, and I'd be super into designing some gnarly band shirts\album art\

## ARTIST PROFILE



stickers for people, let's get gross! Long term the dream is to be able to do art for a living, and have a dedicated studio space so I can explore doing some larger stuff.

**AU: Upcoming projects/artshows?**

LR: I'm currently working on a sticker design for a friend's psychedelic harm reduction team, The Celium, and a couple of other things I'm not quite ready to talk about yet. Stay tuned to my Instagram for news of upcoming stuff!

**AU: VHS or Blu-ray?**

LR: Oh VHS all the way, totally. A lot of old horror movies look like shit on Blu-ray, you need that crispy lived-in look, for sure.

**AU: What should we know about you that we don't already?**

LR: I love peanut butter and pickle sandwiches. Seriously.

**AU: Where can we see examples of your art? website?**

LR: For now just at my Instagram and Facebook page. I'm working on getting a website set up in the near future and hope to offer prints, shirts and patches in addition to the stickers.

**AU: Any final words for our readers or aspiring artists?**

LR: Thanks for checking out my shit! All you aspiring artists out there, just do the thing man! Have fun with it, but you have to do it. Don't focus too much on other people's art because there's always going to be someone better and that can be a bummer. Look at your own art, try to do it better next time, and just keep doing that and you'll be golden! Love you Syd!

[facebook.com/oldgoatillustration/](https://facebook.com/oldgoatillustration/)

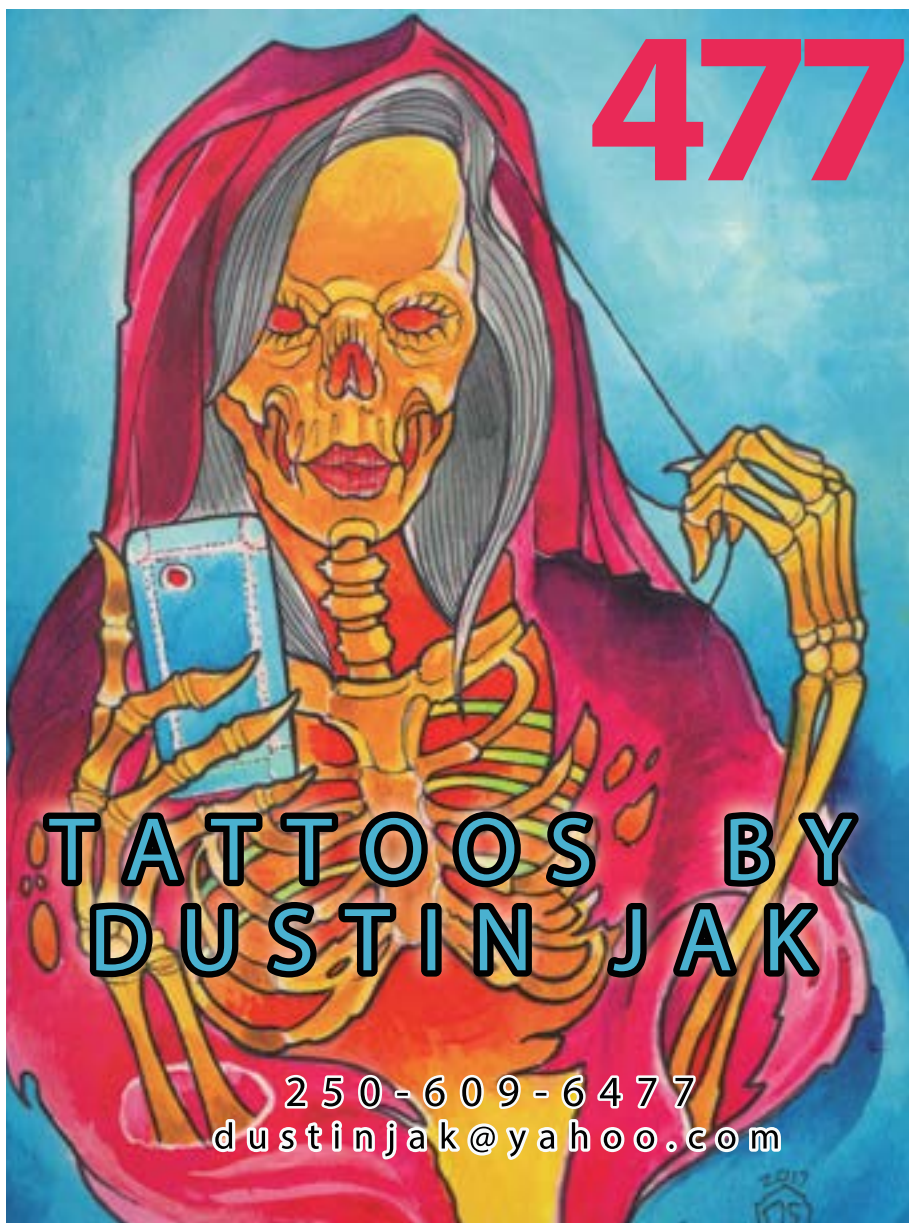


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BEATROUTE







## Chernobyl Wolves

*Interview by Roger the Shrubber*

**Absolute Underground: Who are we talking to and what are you most infamous for?**

Phil Kendel: Chernobyl Wolves from Winnipeg, Manitoba and [we are infamous] for being loud, fast and fun.

**AU: Give us a brief history of your band, when did you start and who plays what?**

PK: We started in early July of 2014. Marty and Jon had jammed a few times together. Phil and Jon had been jamming some covers. We met Kyle and were impressed with his bass playing. It worked out, with Marty Chatrin on drums, Jon Lister on guitar, Kyle Bilous on bass and Phil Kendel doing vocals.

**AU: Describe your sound for those of us who've never heard you.**

PK: Hardcore punk and anthem-based street punk that can bounce! Check out our first album, *For The Stranded*.



## WRETCHED WINNIPEG

**AU: You spent some time in the studio earlier this year, when can we expect to hear the new tunes?**

PK: We should have our new album out in late summer or early fall.

**AU: What themes or topics do you guys explore, lyrically or otherwise? What do you take inspiration from?**

PK: Our topics and themes vary from elements of the Chernobyl disaster to the fall of urban centres and the reclamation of nature. Broad and subtle explorations of violence, crime, revenge, aggression from the city we love – Winnipeg.

**AU: What's it like, living in Winnipeg? Does your environment contribute at all to your music? What's the Winnipeg heavy music scene like these days?**

PK: Winnipeg has a wicked punk scene with lots of cool bands, both old and new. We have lots of friends in the scene here. Shitty as the winters are, we still love this fucking town. But there's nothing like having your gear out in -45C to add fuel to the show. Because the scene is so deadly, it's definitely inspiring to still see the level of commitment from everyone.

**AU: What can we expect to experience at a live Chernobyl Wolves show?**

PK: Live action-fuelled mayhem! Lots of energy from the band and crowd. Let's go!

**AU: From the looks of things, you've spent a bit of time on the road so far this year, does 2018 have more tours in store? What cities will you be visiting? Any that you're particularly stoked for?**

PK: We did our first western tour and had lots of shits and giggles in Alberta. Loved playing Edmonton and Calgary with awesome bands like The Unwashed, Mandible Klaw, Paint the Damage and Tooth & Nail. We'll be back sooner than later. Looking to add some BC dates to the mix next time. Once our new album comes out we will plan a longer tour of western Canada.

**AU: What is life on the road like? Describe your touring survival kit! Any particularly memorable stories for us?**

PK: We did a short blitzkrieg tour (four days on the road) not a lot of survival there, haha. A tire blow-out in the rain was fun. Once we go out for a longer time frame, we should be drinking our own piss and eating what we kill, for sure.

**AU: What else does the year have in store for Chernobyl Wolves? Any plans for further recording? Music videos?**

PK: When our new album is released we are talking to some bands about split 7"s. For sure we will want to do a music video at some point. Looking forward to some shows in Winnipeg with our friends Mandible Klaw and Pervcore.

**AU: What should we know about you that we don't already?**

PK: We're always down to play with touring bands coming through Winnipeg, so hit us up if you're coming to the city. Don't threaten us with a good time!

**AU: Any final words for our readers?**

PK: Get out and support your local scene - Go to the gigs and go check out what bands/artists are right there in your back yard. Stay tuned and check out us on social media!

[facebook.com/ChernobylWolvesWpg](https://facebook.com/ChernobylWolvesWpg)

[chernobylwolves.bandcamp.com](https://chernobylwolves.bandcamp.com)

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## The Godfathers of Hardcore

Interview with director Ian McFarland

By Ira Hunter

**Absolute Underground: Who are we talking to you? Are you the the filmmaker of this Agnostic Front documentary?**

Ian MacFarland: Yes I am. My name is Ian MacFarland.

**AU: How did you get started on this project? How long did you work on it?**

IM: Well it's been the culmination of many years of work but honestly technically we didn't start until 2015 so I've been on it for three years and we're now doing our festival circuit and select screenings. This is just basically to show select audiences and get the word out before it goes to full release.

**AU: So Punk Rock Bowling is the perfect place to screen it.**

IM: Yeah, we've done a lot of film festivals but Punk Rock Bowling is a little bit special. It's a not an official film festival but it's still a really cool festival and it's directly related to the culture that the film represents.

**AU: Was it a real rollercoaster journey making this movie?**

IM: Oh absolutely. When you make a film if you don't put everything into it, I don't think you're really doing your project justice. And I put a lot into this on so many levels it's still just scratching the surface on this topic.

**AU: What was it about Agnostic Front that made you decide that this was the story that**

**you wanted to tell?**

IM: Well there's two sides to that. The side of Agnostic Front that kind of goes unsaid, who they are, what they are, and what they represent. And then there's the other side for me that's known them for many years from touring with them and my band Blood for Blood. For Agnostic Front, I'm honored to do the film but I'm even more honored to tell a personal story of Roger and Vinnie which is what this film is about. It's really more about Roger and Vinnie's personal lives.

**AU: Did you have any big-name people or bands featured in the film?**

IM: Zero. None at all. I purposely chose not to interview any other rock star guys or celebrity guys, which I could have. There's just so many people it's like where do you say yes and no. I just kept it really intimate with their immediate family and they're very close friends. I wanted to do something different. I wanted to do something that no one else would be able to do. And I had really intimate access to these guys and they allowed me to do it and I'm honored to be able to tell their story in my own way.

**AU: Does the film get into the history of the New York Hardcore scene?**

IM: Oh yeah, absolutely. I think it would be wrong not to. But at the same time this is not a New York Hardcore film. This is more about the band and the band gets us to this history and then by

default we also get into the history of Roger and Vinnie more than anything. Roger and Vinnie are not the guys that invented or started New York Hardcore, they are just a big part of it and they're still doing it today. That's why it's called *The Godfathers of Hardcore* because when you look up the definition of "godfather," it is, "a person who is influential or pioneering in a movement or organization." And these guys I feel have been instrumental and very influential.

[www.thegodfathersofhardcore.com](http://www.thegodfathersofhardcore.com)



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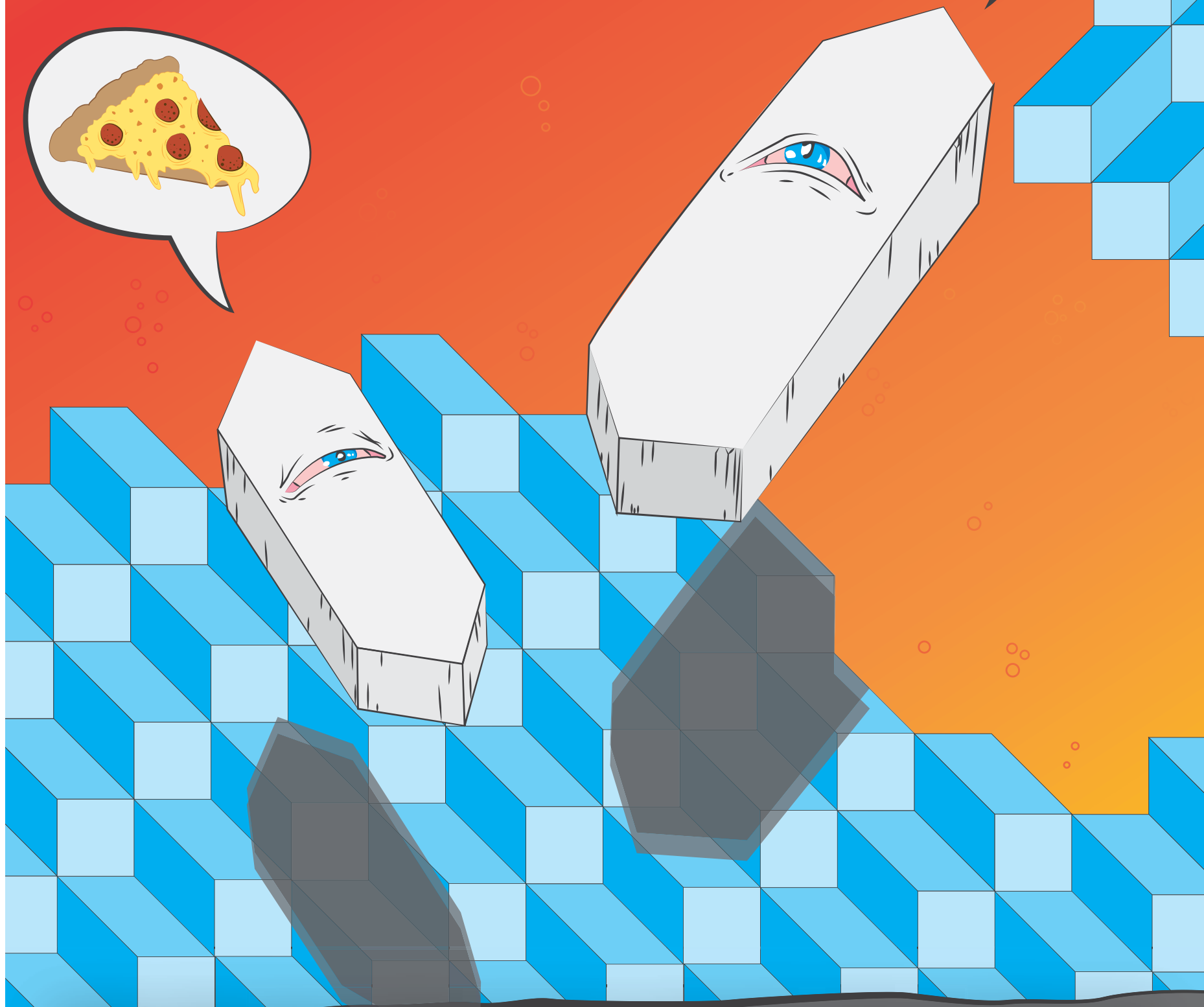




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# Maximum Overdrive

By Vince D'Amato

In the years since Stephen King was nearly killed by a distracted van driver while walking on the side of the road, he's published what he called "a memoir of the craft" of writing – titled *On Writing* which was half about the craft of writing and half a personal and spiritual recounting of the aftermath of his roadside accident, which landed him in the hospital for an extended period of time. It was also around this time that his family confronted him with an intervention, forcing him to make a choice between his life, his wife, his three kids, and the cocaine and alcohol-fueled lifestyle that he'd become wrapped up in to the point that, if King had run out of drugs, he'd simply sniff some glue. He was reportedly pretty much out of his gourd while he was filming his only directorial effort, *Maximum Overdrive*, for producer Dino De Laurentiis in the mid-eighties, which sort of makes that film even more legendary. But one talent that has never been taken away from Stephen King is the ability to draw up fully realized, believable, sympathetic and engaging characters in his novels. In his post-*On Writing* horror and genre novels, many of King's leading characters are practicing alcoholics, recovering alcoholics, secret alcoholics, or recovered alcoholics. And these characters, appearing in books like *11/22/63*, *Doctor Sleep* (the sequel to King's *The Shining* novel), and *Full*

– all novels of the 70s and 80s. But alcoholism, as a character trait, played much more in the background of these sporadic characters of King's creative past, as a smaller piece of their whole persona. Obviously, King hadn't quite found the truth in his own addictions at this point in his career, which had already been bad enough in the 70s that by his own admission he can't actually recall writing the novel *Cujo*, and the closest he may have flirted with truth about his own early alcoholism and addiction in relation to one of his drawn-up characters in the 1970s was the Jack Torrence character in his brilliant book *The Shining* (1977).

However, throughout the 70s and 80s Stephen King did address addiction in a profoundly allegorical way in several of his best horror novels, and his unparalleled allegorical style in breaking down what addiction is, within his novels, is one of the greatest traits that he's never really given credit for. In *The Shining*, for example, Jack Torrence simply replaces his addiction to alcohol with an obsession for digging up the past (or the spirit) of the Overlook Hotel. King takes this notion even further in his 1983 novel *Christine*, with sweet-natured Arnie Cunningham becoming rabidly obsessed with his 1958 cherry-red Plymouth Fury, an allegory that is often mistaken as an allegory for product-ownership and consumerism in the early-eighties – which, okay, it's that, too, but more so the obsession with Christine is described subtextually like the gradual luring of drugs to someone who is not yet an addict, and then finds themselves embroiled in addiction, and what that addiction (or, here in this novel, obsession), can do to make a person's mind bend to justifying nothing else but fulfilling the needs of the addiction. And almost as if to point

this allegory out directly to his readers, the deed that Arnie Cunningham must perform in *Christine* in order to keep his obsession going is to run copious amounts of cocaine across the border for his mechanic and garage-owner. This is a huge aspect of the novel's story that ultimately made it one of my top-three favorites of King's works. And yet, try to explain to a person that one of your favourite Stephen King novels is *Christine*.

Published that same year, in *Pet Sematary*, King literally describes Louis' first trek to the Micmac burial grounds that lay beyond the pet

cemetery like the feeling of first being drawn to heroin. Using these allegories of addiction within his tales of horror and the supernatural, King has displayed a huge talent that most horror writers struggle with and strive for – to create and to convey in a naturalistic, relaxed way, the whole idea of plausibility within an entirely implausible fictional universe on a very fundamental level. Of course, this is always one of the great magic tricks to writing – to make it look easy. Only a couple of years later, Stephen King would revisit the allegory of addiction and obsession on an epic scale, with his big-ass horror/sci-fi novel *The*

# Absolute Horror

*Tommyknockers*. As I'd mentioned a little earlier, this story does concern an on-again-off-again lazy alcoholic university writer Jim Gardener, who eventually becomes the hero of the story. But to me, the novel was always more directly about Roberta "Bobbi" Anderson, the first person who stumbles across the massive spacecraft buried in the woods behind her house. Over the first three chapters in *The Tommyknockers*, we witness Bobbi quickly and vehemently falling victim to her "obsession" with the spacecraft, which is physically and mentally dangerous to her, and changes her deeply in both of those ways. After the third chapter I had already fallen in love with Bobbi and I spent the rest of King's several hundred pages hoping that something, somehow, would, or could, change her back to the person she'd been before she'd tripped over the metallic edge of that spacecraft in those damned woods.

Pretty much on the heels of this dense take on *Quatermass and the Pit*, King then gave us one of his most intensely chilling works, *Misery* (published 1990), which twenty-five years later Stephen King described, during an interview with Rolling Stone, exactly like this: *Misery is a book about cocaine. Annie Wilkes is cocaine. She was my number-one fan*. Indeed that character of Annie Wilkes keeps her #1 author a prisoner, tortured, forced to write against his will. Until, of course, the writing itself takes over, overshadowing everything else – probably indicating on some subconscious level King's true savior.

But if King's addictions to alcohol and cocaine were kept a secret within himself, and the idea of secrets – or, the stony soil of a man's heart – popped up somewhat prominently in 1983's *Pet Sematary* long before they became the main themes of his books *Lisey's Story* and *The Good Marriage* from *Full Dark, No Stars*, although the latter is also a key example of King at his most insightful when it comes to the secret acts and

behaviors that married people keep from each other. Meanwhile, back in the late eighties, *The Dark Half* could nearly be a literally-realized autobiography on the fear and entertainingly exaggerated consequences of his family discovering the dark, hidden secrets of his writer's soul.

More obviously (or more commercially), King is widely known for his constantly satirical take on organized religion, his wariness of militarized political and scientific endeavors, his insight and empathetic humour on "coming of age," and his exploration of abusive characters. But the aspects and explorations he's

experimented with, literally speaking, regarding the dark secrecy within the bounds and binds of addiction (allegorical or not) is a paramount example of why Stephen King's brand of literary horror works so well, and on so many levels, and why it has worked for so many years. Drugs and addiction are timeless, and are understandable aspects to so much of life's secrets, anxiety, and horror.



*Dark, No Stars*, are unsubtle, outright, in-your-face reflections of King's own experiences. These addiction-troubled characters seemed to make something of a sudden appearance in his work following King's own newfound sobriety. (Well, newfound at the time, it's been over two decades, now, in fact). But even before this time period, Stephen King gave us the hard-partying rock star character of Larry in *The Stand*, and the alcoholic author in *The Tommyknockers*, whose only trouble with overindulgence seemed to be embarrassing party pranks and a wicked hangover; or the sometimes-alcoholic author in *The Dark Half*





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## Bad Co. Project

### Mission Mohawk

Interview by Ira Hunter

**Absolute Underground: Who are we talking with today? You've got a German accent and he has a Scottish one.**

Sucker: Sucker is my name, I'm from Berlin. I am the singer for Bad Co. Project. This is Billy, our guitarist. He's from Glasgow, Scotland.

**AU: You just played an outdoor pool party, did you get roasted in the sun?**

Billy: Yeah, I am very roasted, man. Definitely roasted.

**AU: What's Bad Co. Project all about? It was resurrected from the ashes Ozymoron?**

band before, it was just the two of us recording the album. When the album came out, many people were asking if there was any chance to have live shows. Then we said why not, let's do it, and we recruited some friends from bands I knew from Berlin, and started the band. That's how we recorded our second album, as a band. Before it was more a project, that's why it was called Bad Co. Project. It should now actually more be called "Bad Co.Gang" or something.



S: It's a new band that was created from old stuff that was left that I'd written before that was actually planned to be recorded with Ozymoron before we split up and new stuff I'd been writing back then as well. So the idea was brought up by our label back then, Knock-Out Records, they told me why not record the stuff and put it out. He said, "Oh let's do an album." So Andy, our drummer, and me. We did the recordings. So the first album of Bad Co. is just a record, actually. There was no

band before, it was just the two of us recording the album. When the album came out, many people were asking if there was any chance to have live shows. Then we said why not, let's do it, and we recruited some friends from bands I knew from Berlin, and started the band. That's how we recorded our second album, as a band. Before it was more a project, that's why it was called Bad Co. Project. It should now actually more be called "Bad Co.Gang" or something.

**AU: What are your feelings on Vegas and Punk Rock Bowling?**

B: It's smashing. I've had a brilliant time..

S: Vegas is crazy, that's the answer. It's our first time at Punk Rock Bowling, I haven't seen it before, it's just too big to imagine, we don't have something like that in Europe. Our

biggest punk festival might be Rebellion, and it's a dwarf compared with this here.

**AU: How did the German and the Scottish come together?**

B: I've been living in Berlin since 1989. Playing some metal and hardcore and sometimes punk rock. I was in Troopers from Germany and The Pokes from Germany.

**AU: Tell us about the show you played last night.**

S: We are on tour with CRIM, so they played last night too, they're good friends from Catalonia, Spain. There was also Old Firm Casuals with Lars Frederiksen. It was great to play with them, we've never played with them before. Then Agnostic Front, we've known them for years. Playing with Ozymoron, we played with them a couple of times and it was really great to see them again after years.

**AU: Was Ozymoron a German band?**

S: Yes.

**AU: What are some of the songs about on your new material?**

S: It's not about drinking, and Oi, and fucking, only. Yeah that's totally different. It's about everything that has to do with my personal life, that I am influenced by, that leads to writing lyrics about. So it doesn't have to be a cliché or something that anybody else understands, sometimes it's just my experience and my opinion. I try not to make cliché lyrics.

**AU: There is an American band called Bad Company. They are like rock n roll. Who would win in a fight?**

S: I don't want to fight anyone! The name Bad Company Project actually comes from the last

song we ever recorded with Ozymoron was named "Bad Co." Bad Company. So I thought it's a good idea to start where the old band left off, start with this kind of theme for a new band. And then I found out about the other band, Bad Company, and was like oh shit, now we have to call it Bad Company Project.

**AU: What record label is the album on?**

S: The first and second albums were released on Knock-Out Records, and in America by Joe Pogo Records, a very small label thing.

**AU: Any advice for people that may want to come to Punk Rock Bowling next year?**

S: I mean try to get some sleep at least, one hour a night is better than none.

**AU: Final words for Canadian fans, will you come to Canada and play?**

S: We would love to come back to Canada. We've just been there for one show in Montreal, it

was a festival. It was great, a bit too cold for my liking. But yeah, I'd definitely love to come back to Canada.

[www.badco.info](http://www.badco.info)



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WITCHES HAMMER / DIRE OMEN  
GOATHAMMER / DREAR  
AMPISHBAENA / PHYLACTERY  
CULTIST / PECADO
- 18 LOST NEBULA & GUESTS
- 20 WHITE COWBELL OKLAHOMA  
TEN DEAD CROW / PUTTIN ON THE FOIL  
DEAD RIVER RUM REBELLION
- 21 FOZZY FEST FUNDRAISER
- 22 ON THE FRONTLINE AND GUESTS
- 27 DROWN IN ASHES / BAYONET  
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# Steve Ignorant

## Crass Vegas

Interview questions by Wolf Edwards

**Absolute Underground: Who are we talking to and what are you most famous or infamous for?**

Steve Ignorant: You're talking to Steve Ignorant and I'm not sure that I'm famous, infamous might be the right word to use but you might have seen me in such bands as corn flakes umm I mean Conflict, Schwarzenegger, Stratford Mercenaries, Slice of Life and the C word and it's not coconut and it's not the Clash, it's Crass.

**AU: Crass, let's start there.**

SI: I was 18 years old working in a hospital in Bristol and I saw an interview with the Sex Pistols and I was like wow, I've got to be into it. So I went back to see my parents, who lived in Essex, which is where the Dial House is, which is not a commune although we lived communally. And Pen (Penny Rimbaud) said "What are you doing?" and I said "I'm fixing to start a punk rock band," and he said "Well I'm into Patti Smith," and I went,

"I like the Sex Pistols and The Clash. Let's start a band," and he went, "Alright, why don't you live here." And that's literally how it started. We didn't think it would go further than the front door. We might entertain a couple of people when they came over and that was it, but more people joined and it turned into Crass.

**AU: And now 40 years later we find ourselves here in Las Vegas for Punk Rock Bowling**

SI: Yeah and it's certainly ironic. To be shouting "Do They Owe Us A Living?" down a microphone in between all these hotels, one of which I'm staying in. Yikes, I think the young ones are going to be having a go at me.

**AU: It says you're not on the album Penis Envy. Is that true?**

SI: Yeah. The idea behind that was because *The Feeding of the 5000* album went so well and we got this following of boot boys, not skinheads, but boot boys and it was all real macho and we were trying to put across the female side

of it. Because just remember at the time, like '78-'79, the ratio would be 90 percent men and it was just too aggressive. So I was like, "Let's change it and let Eve Libertine do it and it will totally blow the thing away." The amazing thing that happened was a lot of other

bands said, "We were thinking of getting a female vocalist," and people started talking about it. Then you got bands like Hagar the Womb, Rubella Ballet, and Poison Girls.

**AU: What was the controversy about the Penis Envy album?**

SI: The controversy was the lyrics for the song "Bata Motel," "I've got 54321. I've got a red pair of high-heels on," yeah we got taken to court over it because it was rude or something like that. And look at the cover, that's a blow up doll, that men are meant to do things with. The controversy was coming on all the time.

**AU: Why perform Crass songs now? Why not a new band?**

SI: I have a new band called Slice of Life, and we

play with acoustic guitar, piano, and bass and it's very mellow. There's no way to do Slice of Life, to do non-Crass songs at these festivals. So that's why and plus people still want to bloody hear em and they're still relevant and I wrote a lot of em, well some of em. And like today in Las Vegas when we played, everybody was just smiling. Whether you like it or not, whether you're young, old, ex-member of Crass or whatever, those lyrics, the artwork everything that went with it has touched people emotionally. And it's deeper, and I'm not dissing them, than the Sex Pistols or the Clash, but I think with Crass it touched people deeply. Why shouldn't I do it?

**AU: What does the word anarchy or anarchism mean to you today? Are you involved in an anarchist practice of some sort that fans might be interested in hearing about?**

SI: No. Sorry about that one. What I'm interested in is talking about about issues that affect like minded people like myself in their 60s or their 50s or people who've got debilitating illnesses because these are issues we've got to address because we are all going to get old.

**AU: Tell us a little about your creative energy with regard to music and sound. You have been involved in other groups which leads me to believe you still feel passion after all this time. Can we expect new songs written?**

SI: About five years ago I got together with Carol and Pete and created Slice of Life. They asked me "What do you want to do?" and I said, "I want doo-wop. I want "Baby, I Need Your Lovin" by Johnny Rivers. I want a bit of soul. I want a bit of ska. I want Velvet Underground. All my influences." That's the way that I'm moving forward is to go back to what I listened to in the past. Joni Mitchell. The soundtrack to *West Side Story*. That's where my anarchism comes from. Black and white movies in England from the 60s, that's where my anarchism comes from, it's injustice.

**AU: Fans are always interested in other members of Crass. What can you tell us about the other members and their current activities?**

SI: Pen and Gee are still living at Dial House which is to this day still an Open House. Eve Libertine

is still performing and so is Pen. Gee is still doing her artwork and has had several exhibitions in the UK, Europe and USA. I'm not sure what the others are up to.

**AU: Let's talk a little about Conflict. Any plans to tour "the songs of Conflict" or to work with Colin again?**

SI: No, Colin does his own thing. He's got his own agenda and I've got mine. When the meet up we have a nice beer together and we'll talk about the old days.

**AU: What are your current thoughts regarding your book *The Rest is Propaganda*?**

SI: Well it didn't make me rich so I think it's alright. I was honest as possible. What more could I do?

**AU: What can you tell us about the band Paranoid Visions you are performing these Crass songs with?**

SI: The thing with Paranoid Visions is that to get them in the same room at the same time is like herding cats. But somehow it happens and when we get together I think, "My god this is going to be chaotic." And at the age of sixty I'm a bit of a grumpy old bandit but it always works out and that's why I work with them, a lovely bunch of people. Also because they're from Dublin, Ireland it's a different take on their idea of punk rock.

**AU: What's your current view on the political situation in the US?**

SI: The States is not my problem. I leave tomorrow. But I will say it's 2018 and we've still got a skin problem, we've still got a racist problem. I can go down to my local pub on a Saturday, which I will do, and they will all be there. The racist, sexist, homophobic, fucking right wing wankers and it's always going to be there. So sorry young people, you've got a tough job in front of you.

[www.steveignorant.com](http://www.steveignorant.com)





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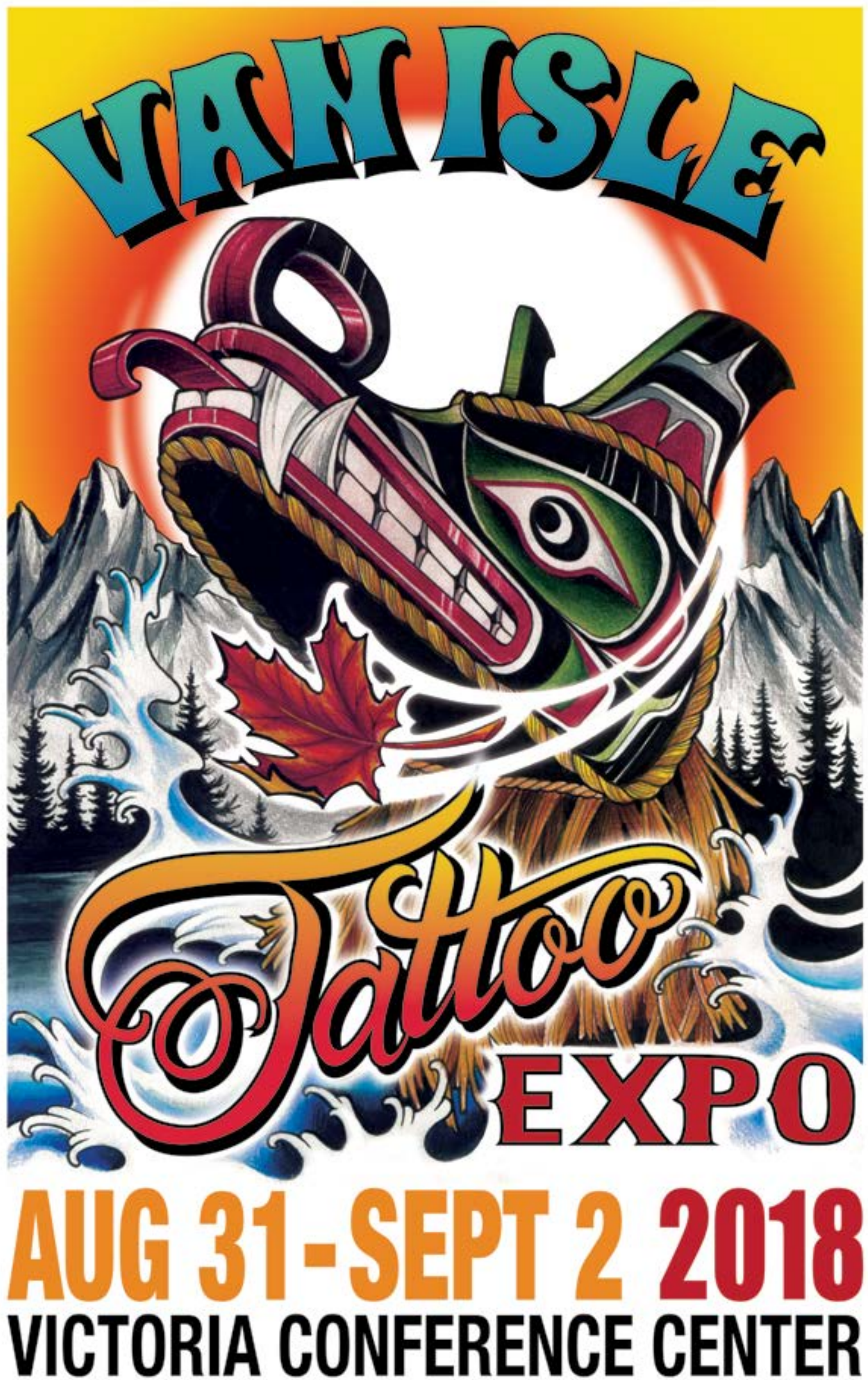
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## Agnostic Front

### The Godfathers of Hardcore

Interview with Vocalist Roger Miret and Guitarist Vinnie Stigma

By Ira Hunter and Jason Lamb

**Absolute Underground: Who are we talking to today?**

Roger Miret: You're speaking with Roger Miret, the vocalist for Agnostic Front.

**AU: What is the philosophy of the band?**

RM: We're just a bunch of friends really, our philosophy – we were just screaming for change, something different than the norm, we were walking out of step with society. Our message has always been uniting together and coming together as a unit to make things happen for us.

**AU: How did the Agnostic Front documentary, *The Godfathers of Hardcore*, come about?**

RM: Ian McFarland spoke a few years ago, he's the director, he's the one doing the movie – not us - and we just kinda starred in it. We had no say in it until the very end when we saw it and then we had nothing to change – it was perfect.

**AU: Got any hangover cures?**

RM: No, I don't drink. Sorry man! That's the hangover cure – stop drinking! Just don't drink, that's the best cure there is.

**AU: You re-released your early demos?**

RM: Yeah, it's pretty much every recording we did in the very beginning, around the *United Blood* era. We're also celebrating 35 years of "United Blood," our first single. And then next year will be 35 years of *Victim of Pain*, our first LP.

**AU: Is it kinda strange to look back at 35 years?**

RM: I would have never thought I'd be here today, to be honest with you. I'd never thought I'd tour the world – or tour period! It was never in the plans, there was all of a sudden the demand and we made it happen.

**AU: So what's next after this movie screening?**

RM: There's another screening in San Francisco and then we have our tour in late July to August in Europe and we are working on a new record.

**AU: Punk Rock Bowling, what do you have to say about the event?**

RM: I really dig it man! The Stern Brothers are friends of ours for a very long time. They do a really good job, they bring a lot of cool bands together. I think it's America's most prestigious punk festival period.

**AU: You got any good CBGB stories from the beginning and from the end?**

RM: We played the very last CBGB matinee, which was awesome, we

kinda deserved it. All our three live albums are live at CBGB's! We're probably one of the bands that played the CBGB the most, ever, if you look at the history of it. We've played all their benefit shows, to keep it all alive. Some of my favourite memories of playing CBGB's is dragging my little brother, Freddy from Madball, inside our bass kick drum in cause he wasn't allowed in and we just let him go wild. Karen, Hilly's ex-wife, looked for him the whole time while the matinee was going.

**AU: Do you have a favourite band out there that covered one of your songs?**

RM: There's a new "Gotta Go" cover. It's Russian and I put it up on our site, it's amazing! It's really weird – it's done by a Russian fan club.

**AU: How do you feel about the legalization of marijuana?**

RM: I don't smoke either. Personally, I feel like the few times I've done it, it really fucking did something to my mind. So it's kind of scary to know that there's a lot of people out there driving and working that way. I get the parts where you need it for medical, it's got its points and values, but there's the substance abuse of any of these things.

**AU: Final words for Canadian**

**fans?**

Vinnie Stigma: EH!!



RM: I love the Dayglos! We actually covered one of their songs, "Kill Johnny Stiff"!

**AU: Who are we talking to over here right now?**

VS: Vinnie Stigma from Agnostic Froooooooont!

**AU: How was the experience of making this documentary?**

VS: It's a story of life, it's a story about all of us. You see it and judge for yourself. I already have my Oscar speech written and it opens up with: "I

want to thank all the little people."

**AU: What is Agnostic Front all about?**

VS: Well, it's freedom, unity, hardcore unity. Making friends, doing positive things. Remember, it's better off making a friend than an enemy because it's a lot easier in the long run.

**AU: If you are the Godfathers of Hardcore, who inspired you guys?**

VS: They just pinned that name on us. I've been around since the 70s, it used to be me and Johnny Thunders and Frankie Cadillac talking like this now. I'm the only one alive. And I made the best meatballs out of all of them! Johnny Thunders used to put raisins in this, we don't do that! Just throw garlic cloves in there. A lot of garlic!

**AU: Do you have any good CBGB's stories?**

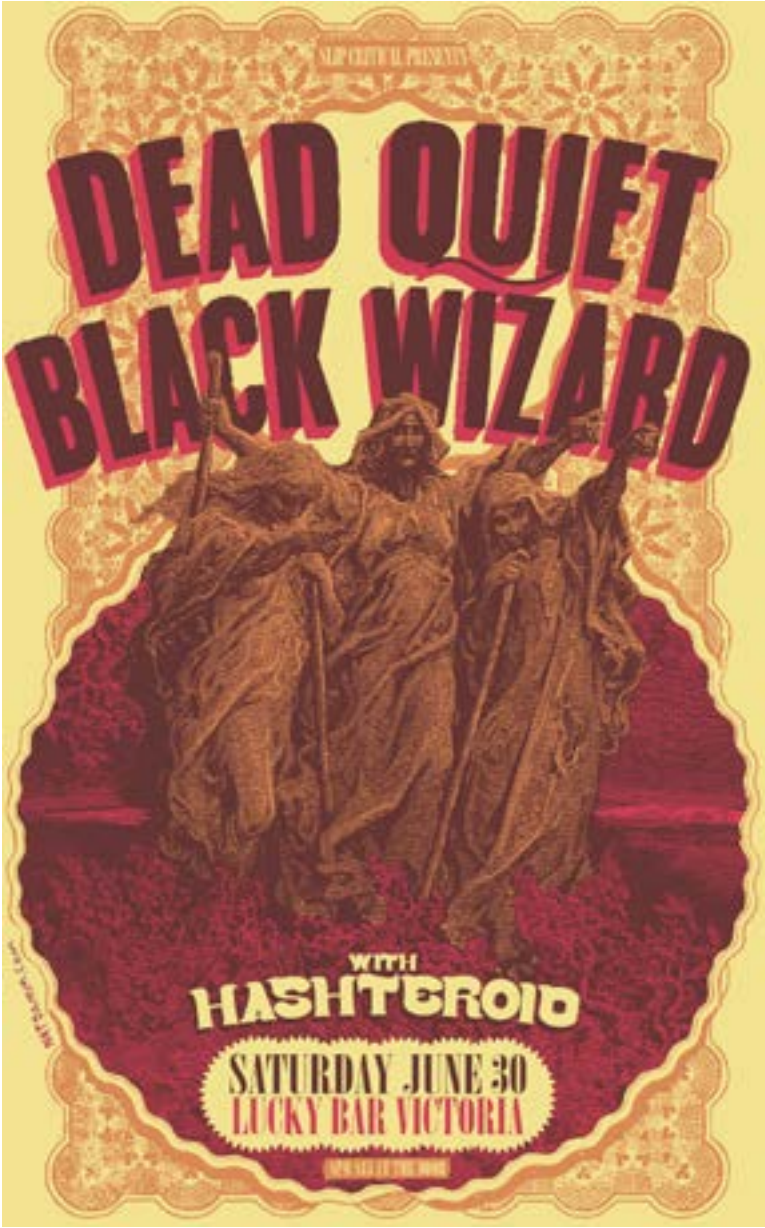
VS: Yeah.. a friend of mine, was in a band.. He got really drunk and took off all his clothes and he kept jumping over the bar naked. I didn't care that he was naked! I was worried that he was going to get a nail in foot from the floor because that place was so – ahh! I took a friend who was a licensed electrician in there. He took one look and he went: "Wow!! It's a fire trap!!" Because it is! Like wires just hanging all over the place. I got a piece of the stage in my house, all the sudden, I'm looking at it and I'm like: "What the fuck is that?" Mites, little mites – so I threw it all out! Fuck you, I don't give a fuck! So I kept a little piece and I soaked it in gasoline to kill any germs!

**AU: Was the bathroom as bad as they say?**

VS: What bathroom? There was no bathroom! What the fuck are you talking about? It didn't matter to me because I only lived a block away, all my life. On Sundays, before the matinee would start, Italians eat at 3 o'clock and we eat pasta. So I used to have all my friends come eat and then we'd come with full bellies: [in an ogre voice] "Arrrg, I'm ready to mosh now." Work off that pasta! I used to stand in

front of CBGB's and I used to see my grandfather's pigeons, he was a pigeon flyer, like racing pigeons. I used to see them flying. I'd stand in front of CBGB's because it's in my neighbourhood. I felt like, this was mine, this is where I'm from, I belong here.

[thegodfathersofhardcore.com](http://thegodfathersofhardcore.com)







Still Cyco After All These Years

Interview with vocalist Mike Muir  
By Jason Lamb and Ira Hunter

Mike Muir: Wanna know what good luck is? The plane that I was taking from a small town in Cuba was delayed for six hours. They only have two planes. If you look last Friday, the plane that I was on crashed. I was on it three days before.

Absolute Underground: How does an American band get to play Cuba?

MM: Actually, the difficult thing is that Dave was born in Cuba and he left when he was young, so they have a lot of issue with that. He was actually able to go there in January. It took a while but he was able to go there with his Mom. It was the first time his Mom had been back there. It's a different perspective when

you are born there. Some of his family didn't get out quite as quickly and some didn't get out at all, so you see how lives are changed by situations. But I do understand maybe some people's views that are outside of the country. One thing I've realized though is that the people are amazing. You hear from a lot of different people on their views and some people make it simple. We got this left and right thing and a lot of people lose out on common sense and also the intricacies.

So walking around for about four hours, you get a perspective that's very profound. It was a huge experience and it reinforced a lot of my beliefs about what is the essence of being a human being.

AU: Did you play in Havana?

MM:Yes, we played Havana and Holguin. Two cities.

AU: What's the philosophy of Suicidal. I know you are straight edge.

MM: It's different because I chose not to do drugs before I heard of something called straight edge. It's a whole different philosophy. It was based upon situations that happened. I think sometimes



people they cauterize themselves, not just with that but anything, and they say, "This is what I am." And then life happens and they can't defer from that. But the situations I've had have reaffirmed my beliefs of why I am the certain way I am.

AU: Yeah, it's a bit weird.

MM: I was young with a brother that was five years older than me and doing the whole Dogtown and Z-Boys thing. I was looking up to them and they got into punk rock, so I got into it a little bit earlier because of them. But you see situations that you think my interpretation should be something that's positive or a motivating thing and then you see how it's very destructive to a lot of people. And it's destructive because they choose it to be. The irony that I found when we were started off, you look at the punk bands of the time and they said our first record sucked, it's not punk rock and it was a whole controversy. It was in all these magazines and fanzines about us, how we were bad. It was old-school punk rock political correctness and no one gets the irony of it where you gotta look this way and you gotta dress that way. This is fucking ludicrous to me. I hear it and I go, "This is the dumbest fucking thing I ever heard," I thought that was the whole point of what punk rock was about and life, in general, is that you are supposed to determine what you can or can't do.

AU: Is that why the name? Calling your band Suicidal Tendencies is a ballsy move.

MM: People get on the simple things and are, "That's terrible! That's wrong!" and I'll go, "Why?" But there's a certain honesty in stuff. A lot of people are medically-speaking alive but they're scared of the world and not living. What is living, you know? Living is what you do with your life, what you accomplish, what you do. It's not taking chances, it's taking the right chances. Some

people would do anything. "Oh yeah, I'll try it!" Like if I went to a ski slope and went off a jump. I've never skied, I'm from the beach. [Laughs] That would be suicide you know, but for me to say that's crazy, people can't do that because I can't do that? That's not right. I

AU: What's your whole feeling on Punk Rock Bowling?

MM: This is our first time here so we're very excited to be here. It's interesting because we're kind of always the outsiders. I think the biggest thing is that a lot of people haven't seen it, and we're to the point that the irony is, our first record offended a lot of people. It really bothered a lot of people, they felt like we broke rules which I think

you are supposed to. My Dad said, "The best way to be different is to be better," and do what we wanted to do rather than to follow everyone else's formula. That's why I hated pop music cause they were a formula and I didn't want to do that. We weren't concerned about being liked and at that time. I think with Suicidal you have a tendency to eventually listen to the lyrics, and I think that's why we have people stick with us for so long, because they identify with it.

AU: What does Dave Lombardo of Slayer on drums bring to the band?

MM: He is an absolutely amazing person, which is a great thing because a lot of times people don't realize that for the hour and a half here on stage, you have another 22 and a half hours with somebody. He has a philosophy very similar to mine. For some people, he's their favourite drummer and so many drummers have started drumming from him. Dave's whole approach is, "The day that I live in the past is the day that I stop



drumming. I want to drum forever." He has this amazing rhythm that just works perfectly with what we are doing, and he plays the songs the way that they should be played.

AU: What keeps you going?

MM: Suicidal is we're not a nostalgic band. I think that's one of the things people realize afterward, they go, "Dude, this is not some old band that if I didn't see them now, they're dead. They're out there and they're fucking kicking ass" and we're there 'cause we wanna be there. My Dad always said, "Sweat, don't lie." We're fucking working.

AU: What's the newest thing that you are promoting?

MM: The big thing that I try to promote is for people to live the best life they can and to be honest with themselves. To not follow in a line. You follow orders or you follow your dreams and I think I prefer to follow my dreams. To follow your dreams, you don't just wake up and it happens. You have to take the time to figure what you want to do, and to not let your intelligence outsmart you and you go "Oh, this will be too hard so I don't want to do it." My Dad always said, "You'll find 50 or a 100 reasons why you can't do something. That's super easy. You gotta find the one reason how you are going to do it."

AU: Final words for Canadian fans?

MM: We'll see you in July!  
[www.suicidaltendencies.eu](http://www.suicidaltendencies.eu)







trying to evacuate us so that was kind of awesome. And then they went, "Where's the rings?" and I go "What rings?" I didn't know that when you got married, you needed rings. So I have a weapons collection, I got my brass and silver knuckles and that's what we exchanged. I told him, "Love is a battlefield."

**AU: Punk Rock Bowling. What was the most crazy thing you've seen?**

MM: I'm not sure but I have a very soft spot for gutter punks. If they're hot and they're a woman, I will fuck them. I haven't seen anything crazy but I do crazy.

**AU: What bands are you most excited for?**

MM: GBH! When we first got married, he is 50-something. He grabbed me by the hair in the pit and went, "No!" So I took my shoes off and went back into the pit. He was like, "Oh great!" but I'm like "It's fine!" I have a hard head.

**AU: What can you tell me about the Vancouver Fetish Weekend?**

MM: I love Isaac and Evilyn. They are awesome.

**AU: Are you doing any photo shoots while you're in Vegas?**

MM: I live here, so I do a lot here.

**AU: What are you most proud of in your fetish career?**

MM: I have big boobs.

**AU: Would you suggest children come to Punk Rock Bowling?**

MM: Yes! It's my favorite! Oh my god, if my parents brought me here I would have just died. But they were very religious.

**AU: And now Punk Rock Bowling is your religion! Any final words for Canadian fans.**

MM: I love your maple syrup. I actually do! But I do have a complaint: When I send mail to Canada-land, it takes over a month. It does! Why?! It's just underwear!

**AU: I noticed you can flex your boob muscles. How did you learn that technique?**

MM: I don't know. It just happens. If you buy me a shot of tequila, I will show you in depth.

[www.badmax.com](http://www.badmax.com)

## Punk Rock Bowling

# Masuimi Max

By Ira Hunter

**Absolute Underground: Who are you and what are you most infamous for?**

Masuimi Max: Cornholio... I mean Masuimi. I actually sleep with my eyes open. That's why I don't have any wrinkles. Really! If I'm out during the day and it's sunny, I never squint or even blink ever.

**AU: What brings you back to Punk Rock Bowling year after year?**

MM: It's my religion! Actually, it is. When we first got married, we knew absolutely nothing about each other. He goes, "Let's get married in Vegas" I go, "No, no, no, no, no. I have 13 step-mothers, not that." So we got married under the Hollywood sign and it was on fire and they were

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# SLAYER RETROSPECTIVE AGE

By Erik Lindholm

A lesson in contradiction and controversy, Slayer is the most widely known image of musical evil and darkness in popular culture. Formed in '81 in Los Angeles, California, and running hard ever since, Slayer has mutated into the band that evokes hate in our culture. They are the biggest, baddest, fastest, most evil and violent band to ever find that hallowed place in the mainstream consciousness. The very mention of the band name – even their shirts, album covers, or logos, which are somehow widespread in stores across the world and online – have come to symbolize their sizable catalogue of horrific lyrical themes and their general attitude. It's best distilled into a simple phrase: "I hate you." What, who and why to hate are not always easily defined in Slayer's music... and that is the simple beauty of it. You decide where to place your hate. Your fear. Your anger. Your strength. You decide your own perspective – they provide the musical landscape to consider and question your beliefs. How they hell did they get here? How did their simple blood red font come to hold such sway on our minds? Let's explore the history and look back at how their music influenced the world.

## HELL AWAITS: early days (1981 – 1985)

Starting at the start; they were a heavy metal band like any other of the time. With inspiration drawn from Mercyful Fate, Judas Priest and Iron Maiden, they sought to channel their heroes and make a furious twin guitar attack on music, while having a good time doing it. Their first low budget tour effort was crammed into Tom Araya's Camaro, pulling a trailer. Slayer emerged into the smoke filled clubs of Southern California playing covers of Maiden, and crafting a few originals. With their eyes caked in black liner, rudimentary upside crosses as stage props and tight leather pants, they sought take their music to the next level.

Heavy metal at the time was rooted in falsetto screams and complex melodies, and Slayer wanted to go darker, faster, and meaner to stand out. On their '83 debut record *Show No Mercy* they touched on Satanism, battle, and paint a seemingly fantastical portrayal of mystical evil with gods and beasts. One gem stands out on this album, which foreshadows where the band will stand out throughout their career and and be remembered for - "Final Command." Taking the stance of Hitler and wartime Germany, they touch on the evil of man. And it turns out the reality of mankind is far more terrifying than religious fantasy ever will be.

## RAINING BLOOD: music madness (1986-1993)

The golden era of Slayer began here. They dropped long-time label Metal Blade and signed with Def Jam, sharing marketing space with LL Cool J and Beastie Boys on a distinctively cutting edge hip-hop label. This led to Rick Rubin producing 1986's *Reign In Blood*, the record that created a whole new era not only for Slayer, but for extreme

music. It was a complete banger of a thrash album – the band made a huge jump in production level, speed and aggression. Finally armed with a world-class studio, big budget and creative freedom, the band could explore their version of music. It still holds up today as one of the most extreme recordings of all time. Their most controversial song ever, "Angel Of Death," emerged; written on the infamous gruesome experiments on human beings at Auschwitz.

At this point, the band started to firmly embrace anything visually that gave them an edge: from blood, to Nazi-esque logos and symbols, Satanic icons, war, violence, you name it... anything to scare the suburban moms out there, drum up media coverage and excite the young thrash fans! The style had momentum. The image, dangerous. Were they truly Satanists, Nazis, murderers?

With the rise of thrash metal's popularity world wide came a demand for more music! Thrash was "here to stay" and demand was high. The "Big Four" bands of Anthrax, Megadeth, Metallica and Slayer toured endlessly and rode the wave of manic fan interest in this new high-tempo medium. The party continued with *South of Heaven* in '87 and *Seasons In the Abyss* in '90. Both stand out as well constructed, well executed thrash albums, with plenty of groove and melody delivered at less speed and with more precision than the wildly animal *Reign In Blood* of years prior. Standout tracks such as "Mandatory Suicide" and "War Ensemble" further explore and reflect the warlike and dark world which we inhabit. What better soundtrack to lead the American invasion of Iraq in Gulf War '91?

## GOD HATES US ALL: yup, even you, dear reader (1993-2005)

The world keeps on turning... Slayer keeps on touring... and by doing so spawns a thousand copycat thrash bands. Music changes though – grunge had emerged as a reaction to the cock rock excesses of the 80's hard rock scene. Our thrash heroes (all of the bands!) have to evolve and stay dynamic to maintain relevance and interest as demographics split and recalculate, and fans somehow become used to thrash metal and its once-insane tempos and excitement. How do you push the limits as a music form when the boundaries have been pushed so distant already? The cross-North America Ozzfest tour was in full force, bringing a varied basket of acts to festival goers and forcing new audiences and adaptation among established artists. Nu-metal emerged and new rhythms caught a new generation of heavy music fans. This saw Slayer playing alongside bands like Coal Chamber, Deftones, Fear Factory, Korn... and winning and losing fans in the process.

Finding new topics to explore in mental illness, serial killers, rape, media disinformation, failings of the American legal system... the mosh pit remained churning upon the release of '94's *Divine Intervention*. Taking a breather to remember that thrash is the intersection where metal and punk meet, the band explored punk rock roots with the cover release "Undisputed Attitude" in '96 to minimal critical acclaim. In an effort to keep exploring new avenues of sound, '98 sees

## FRIDAY NIGHT SHRED

# TOP 10 SLAYER PLAYLIST

### 1. HELL AWAITS

"The Gates of Hell lie waiting as you see"

### 2. GEMINI

"You look at me with eyes of fate // And see the graphic truth"

### 3. CRIMINALLY INSANE

"Night will come and I will follow // For my victims, no tomorrow"

### 4. GHOSTS OF WAR

"Memories can't ignore // Rise ghosts of war"

### 5. EXPENDABLE YOUTH

"Rivalry and retribution // Death the only solution"

### 6. NEW FAITH

"Holy man open up your eyes // To the ways of the world you've been so blind"

### 7. POINT

"Empty all the magazines // Lethal spray from M-16s"

### 8. SKELETONS OF SOCIETY

"Shades of death are all I see // Fragments of what used to be"

### 9. REPENTLESS

"No looking back, no regrets, no apologies // What you get is what you see"

### 10. RAINING BLOOD

"Creating my structure // Now I shall reign in blood"

**BEFORE SLAYER  
I WAS A WORM**

## BATTLE ROSTER

Jeff Hanneman – guitars – RIP  
Tom Araya – bass / vocals  
Kerry King – guitars  
Dave Lombardo – drums  
Paul Bostaph – drums  
Gary Holt – guitars







81-18

VE  
GRESSION

*Diabolus In Musica* explored down tuned guitars, vocal effects on Araya's lines, sound samples, and slowed down tempos.

Really, America needed Slayer more than ever on September 11, 2001 when their album *God Hates Us All* was released. You couldn't make this timing up if you tried. America and the West launched into the Global War On Terror, which continues to carve this world to this very day. The band remains a soundtrack for a new generation of pissed off Americans, struggling to understand how this fucked-up world functions.

#### REPENTLESS: here to stay (2006 – 2018)

After years of touring and toiling in the unforgiving career field of thrash metal, Slayer saw their due recognition and took their throne within the music industry. At this stage, they'd been featured in countless movie and game soundtracks, played guest appearances on talk shows, interviewed and featured on tons of media outlets and toured the world. They landed a Grammy awards two years in a row for "Best Metal Performance" in '06 and '07. They were here to stay and had the commercial recognition to back it.

Touring continued, and albums continued – their tenth studio effort, *World Painted Blood* dropped in '09 to critical acclaim from fans and critics alike. Casting their lens on shadow governments, female serial killers, and Japanese wartime medical experiments. The show metal fans had waited for arrived in '10: The Big Four. The biggest American bands of thrash: Slayer, Anthrax, Metallica and Megadeth combined forces for well-covered and wildly attended shows that proved their dominance and history in the genre.

Not all was rosy within the Slayer camp... after decades of touring, conflicts with business matters, the constant Lombardo/Bostaph rotation on the drum kit, desire to spend time with family – the inter-band debates about "what next" became louder. The carefree Southern California tours in the Camaro at the seemed a long way from the massive stage shows, media machine, and worldwide logistics of a modern successful touring band. It all came to a breaking point in 2011 when founding guitarist Jeff Hanneman took ill after a spider bite and contracted necrotizing fasciitis in his arm, which forced him to leave the band involuntarily. The mighty Gary Holt of fellow thrashers Exodus was tapped to fill in on guitar and cover touring commitments while Hanneman healed up. Ultimately the down-to-earth Hanneman never did rejoin Slayer, and died two years later from liver failure – an absence still felt in the metal scene.

The shock of the loss of Hanneman just about buried the band right there. Holt stepped up and joined full-time, and Slayer continued to tour intensely world-wide. They didn't give in – 2015 gave *Repentless* and kept on track with more darkness, violence, social unrest – in other words, "fuckin' SLAYER, man!"

Now at time of this writing, the band has announced their final tour and put to the road with Anthrax, Behemoth, Lamb of God and Testament; without a doubt the most brutal tour of the year, dubbed their final effort on the road. The future of Slayer is unknown, and this humble writer believes we haven't heard the last of 'em. Regardless, what a great ride it has been, and what a legacy. They have chosen to leave while on top, still the biggest thrash band in the world. Throw down a couple Heinekens and dust off your favourite record by them. Revisit that energy. That wild mosh pit. That deafening double-bass drumming. Those squealing solos. Embrace what you fear, what you hate, and ultimately find what you love and what's worth fighting for. That's what's on the other side of this music. Hell awaits...

#### WHAT DO THEY STAND FOR OR SYMBOLIZE? WHY GIVE A SHIT ABOUT SLAYER?

Slayer has existed in an exceptional place in culture, where few can attempt to follow. As sure as they had standard issue gaudy Satanism under their belts like every early black metal band – they walked around in Oakland Raiders jerseys in L.A., surefire gang markers in the early '90s. Signing with Def Jam gave a strange credibility in the '92 Rodney King riots, capturing urban terror with a metal edge. Further lyrical and imagery connections with the military and related history gave a tactical fanbase few heavy bands can match. They dialled in with sports such as football, hockey, wrestling. They covered Sabbath. They danced around topics such as racism, genocide, religious madness, social unrest with near constant criticism from media and social groups. Were they for or against? Would they sacrifice you to Satan or blow you away in a drive by? Who knows? Unwittingly, they became champions of free-speech, willing to write and sing on whatever they care to. The man screaming out the violent words, singer Tom Araya, is a professed Christian family man.

In time, their brand of music and image associated with it took on an otherworldly property not shared by any other band. Maybe it was the gruesome album covers stricken with broken religion, the wild concert goer reputation, the disregard of social norms in lyrics. The brand of Slayer is fiercely strong and well known outside of metal. We've seen the Slayer font and images co-opted by Beyonce who "slays all day," and a multitude of other stars and clothing brands dusting off custom metal shirts in an effort to capture that energy, that fury, that "I hate you" attitude. That's powerful cultural capital, amigo, and Slayer has it in stock. Try an experiment for yourself: ask a random person, "What does Slayer mean to you?" The very fact they have a strong opinion at all, tells all you need to know.

2018 FINAL  
TOUR PHOTOS  
BY RYAN JOHNSON

SLAYER STUDIO  
ALBUMS

SHOW NO MERCY (1983)

HELL AWAITS (1985)

REIGN IN BLOOD (1986)

SOUTH OF HEAVEN (1988)

SEASONS IN THE ABYSS (1990)

DIVINE INTERVENTION (1994)

UNDISPUTED ATTITUDE (1996)

DIABOLUS IN MUSICA (1998)

GOD HATES US ALL (2001)

CHRIST ILLUSION (2006)

WORLD PAINTED BLOOD (2009)

REPENTLESS (2015)





Interview with Lars Frederiksen

By Esther Wurley

**Absolute Underground: With Punk Rock Bowling being in its 20th year, a lot of notable shit has gone down. Most importantly for myself, Rancid's ... And Out Come The Wolves in its entirety. It was insane. You guys transformed an entire crowd of adults back to kids discovering punk for the first time again. What was the most important part of that tour for you?**

Lars Frederiksen: I'm not sure if there was anything important for me as far as the shows go except obviously doing the best you can. Some of those songs we hadn't played since we recorded them all those years ago. I guess the biggest part for me was really realizing how that record changed our lives in so many ways. It's weird when you play those songs at times because

you get transformed back to the time when the songs were written. What you were doing at the time etc. I'm just very grateful that people still remember that record and celebrate it like they do. Truly humbled by the whole experience.

**AU: If there was a punk fest, more than likely you've played it. How are the Stern brothers doing things better and different? You hear a lot of people gripe on the internet about, 'THIS BAND SUCKS, THAT'S NOT PUNK,' leading up to PRB... but it's one of the better ones out there I think.**

LF: I think PRB is great personally. Cool atmosphere and nice people. When you get to see 6-7000 (if not more) punks, skins and people who just enjoy the

music it's a pretty awesome sight. I'm backing it 100%. There's always gonna be people who gripe about things. The internet is a strange place. I don't pay attention that much. At least the Sterns are trying to keep it going. That's a whole hell of a lot more than the people who slag it off and talk shit on the internet. It's a pretty safe place behind a keyboard.

**AU: You seem, these days, to be the king of side projects. With Stomper 98 (amazing new record), Last Resort (stole the show at Montreal Oi Fest), Old Firm Casuals, Oxleys Midnight Runners and The Bastards. Do you have a favourite? Or are there any more bands you're going to be joining or starting in the next little while?**

LF: Thanks for the nice compliments. I will say that none of those bands are side projects to me, though. The Casuals are closing in on eight years. I'm not sure if anyone could have an eight-year side project, haha. When I join a band, like for

instance with Stomper, they've been a band for 20 years. I'm now just part of the history. Last Resort almost 40 years making music. You can hardly call that a side project. Anything I do I give a 100%. I don't have a favourite, to be honest. I'm just honoured to be part of the history. I just wanna play. I'm gonna do it until the wheels fall off, with whomever, wherever, whenever.

**AU: On Facebook, everyone has been sharing their top 10 most influential albums of all time that still hold up to this day. I'm nominating**



**you in print. Name yours.**

LF: First off I hate these questions, but I'm gonna answer cause I saved your life. There was way more than 10 for me, so it's unfair. Off the top of my head:

Motorhead: *Overkill*

GBH: *City Baby Attacked by Rats*

Last Resort: *Skinhead Anthems*

AC/DC: *Powerage*

Rose Tattoo: *Assault & Battery*

The Business: *Suburban Rebels*

Agnostic Front: *Victim In Pain*

Ruts: *The Crack*

Anti-Nowhere League: *We are the League*

Kiss: *Dressed to Kill*

**AU: What do you prefer about independent record labels?**

LF: The ones I've been on are very personal and understand what bands go through. That, to me, is very important.

**AU: I feel there has been a very strong resurgence of Oi! in the last while, which is great! How do you feel about the global Oi! scene?**

LF: Yes, you are correct. I think there are so many great bands out there now. I love this music and always try to get turned on to the new stuff. I've been into this shit since I was 10. Basically over three quarters of my life, haha. I'm still coming out and craving the energy. I think the scene is the strongest it's ever been. Loving every moment of it.

**AU: Dream gig?**

LF: Well I've been lucky enough to play with most of my favourites so I'm good there. If I had to fit 'em all in one show it would be a week long.

**AU: Top five bands to check out right now?**

LF: Crim, Grade 2, Aggressive, Hardknocks, Concrete Elite





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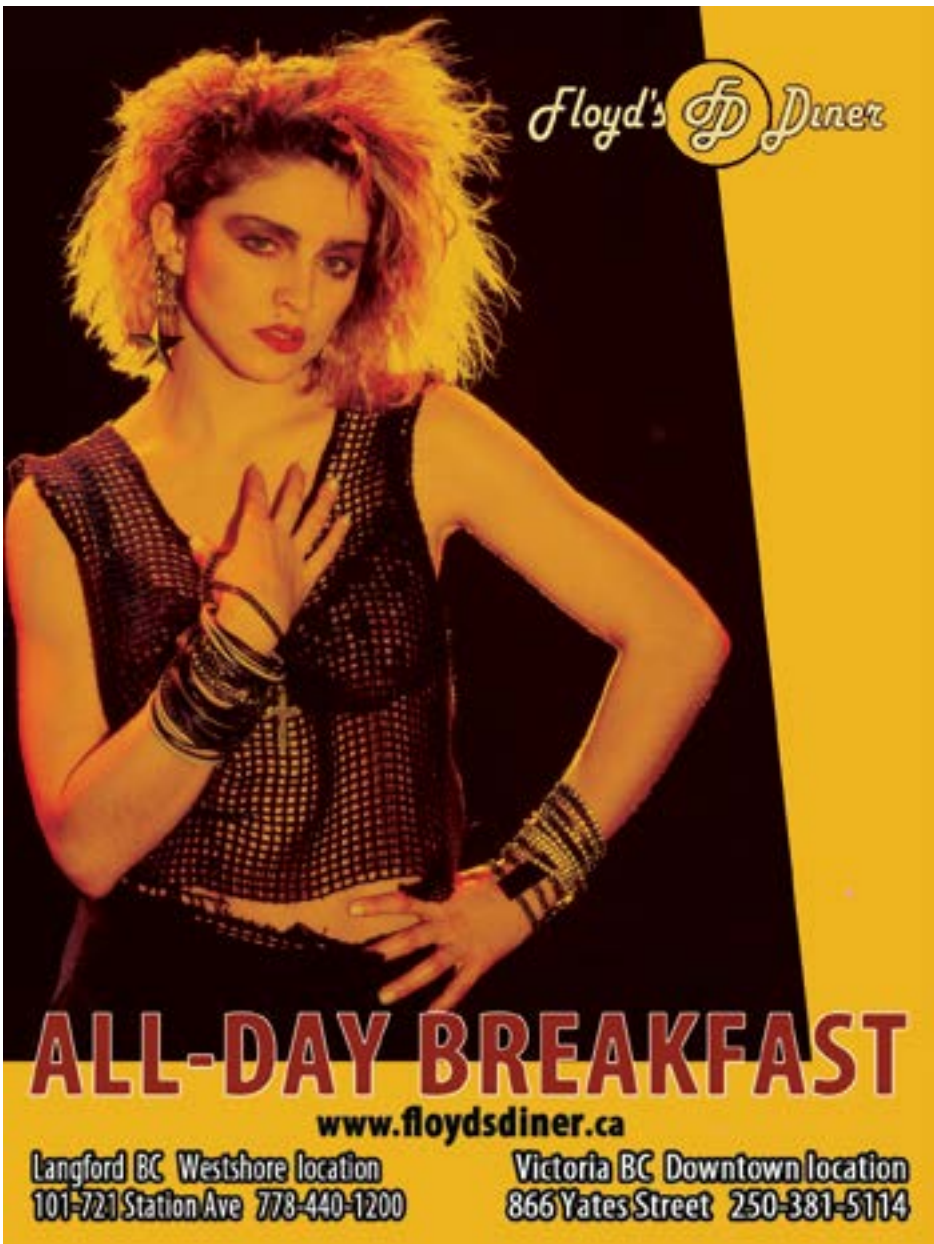





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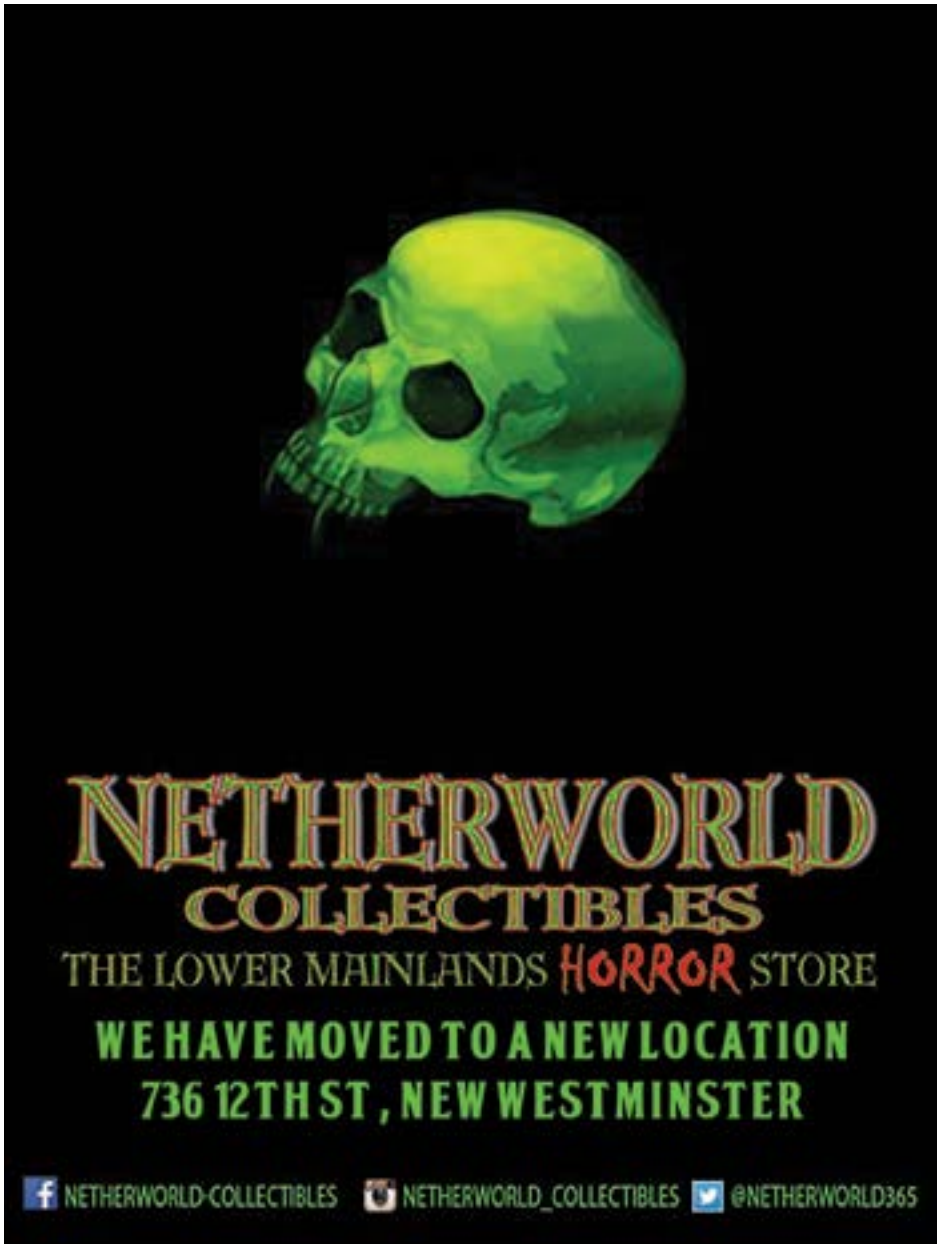
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# GRINDLINE THE BAND

## Digging Ditches and Burning Bridges

Interview with singer Mark “Monk” Hubbard and guitarist Chad “Chadman” Ashline

By Ira Hunter and Jason Lamb

**Absolute Underground: Who are we talking to?**

Mark Hubbard: This is Mark from Grindline Skateparks and Grindline the band. We’re up in Seattle. We grew up skating skateparks in Canada, North Van and China Creek and all those inspired us to start building shit on our own.

**AU: Did you start the first DIY skatepark, Burnside?**

MH: Yeah I helped start Burnside in 1990, with Red and Dog Boy and a whole bunch of other dudes.

**AU: What are some of Grindline songs about?**

MH: They’re about skateboarding and living our life every night on the dark side. “Died 1000 times but somehow still alive, over the sands of time when the earth was green, sights and sounds unseen to the naked eye. By the time we realize we’re all going to die, we’ll all have one foot in the grave and the other on the way, but when I die I hope it hurts, cause life’s a lot of work. Save the casket, throw me in the dirt, I’ll be food for the worms. Give a little back to the earth, it’s worth all the pain, when will it go away?”

**AU: You’re like a dark poet.**

MH: Yeah I like singing and making songs that kinda sound dark, because I don’t want to sing

about happy stuff, I just find it hard to connect with “happy-go-lucky,” when the world’s full of despair and hunger and hatred and poverty.

**AU: Tell us about these shows you’re playing at Punk Rock Bowling.**

MH: Slope Records had us come down here, we got to play two shows with The Faction, and some other bands that basically I grew up listening to, and now I’m opening up for them, it’s a dream

come true. I used to idolize these dudes, and now I’m fuckin’ bumping elbows with them up and down the street. We are one, skateboarding... there is no hierarchy, there’s just us. .

**AU: How did you get this head wound?**

MH: Skating, kickspin, givin’ it on my ramp.

**AU: Looks nasty!**

MH: Yeah I got it on the knee, too.

**AU: Advice for young skater kids?**

MH: Rome wasn’t made in a day, it takes a lifetime to get to where you want to get to. Just set your levels higher than you think you can achieve, and one day you’ll look back and find out that you’ve exceeded those. You gotta believe in yourself because you can do whatever you wanna do in this life, it’s yours.

**AU: Who are we talking to?**

Chad Ashline: My name’s Chad, they call me Chadman, I’ve been in the band for almost 14 years now, I’ve known Mark for that long, we’ve



been travelling around the world playing this music and absolutely loving it.

**AU: Skateboarding first?**

CA: I’ve been skateboarding since I was eight or nine, guitar came along later, once I was a teenager, then you just make a bunch of noise on it and next thing you know you’re good at it, somebody like Hubbard comes along and says, “Hey, you should try out for my band,” and I’m like, “Yeah, alright,” and that was it, done deal.

**AU: What advice do you have for kids that are starting to skateboard?**

CA: It’s all about fun, period. Don’t ever listen to anybody. Just go skate, have fun. That’s it.

**AU: Tell us what some of your songs are about.**

CA: Mark’s the genius behind the songs, they’re mostly just about his life or the life of dirtbags, drunks, junkies, alcoholics, and people struggling to get through life. It’s a little off the cuff. Nothing is ever meant to be taken too seriously.

**AU: So the singer makes skateboard parks?**

CA: Yeah, he’s been building skateboard parks, he’s the founder of Grindline Skateparks. He was building renegade skateparks and then he built a couple of backyard skate bowls, and then he went to build this one bowl in west Seattle a long time ago underneath the bridge, and the cops shut him down, but he’s a man of vision, for sure.

**AU: You’ve known him a long time?**

CA: He owned a house in west Seattle where the West Seattle Bowl was, we called it Big Red, so I moved to Seattle in ‘96, ‘97, and then I’m like, “Oh man, I’ve seen that bowl in Thrasher, I’m going there.” So I went there, started meeting the guys,

**AU: Where do you guys go from here?**

CA: We’re just going to fly back to Seattle and then we got a little gig coming up up there, there’s a street contest thing where they shut the street down, they have a car jump, The Accused is going to be there. After that, we always do Burnside, every year at Halloween

**AU: Has it been a real honour opening for such bands as The Faction and the Zero Boys?**

CA: Absolutely, dude I’ve been a skate punk fan since the 80s. We’ve done some other shows, with Agent Orange, it always throws me back.

**AU: Steve Caballero is sitting right over there...**

CA: Yeah he’s the chilliest dude ever. An absolute honour to meet him, I’ve been watching him skate since I was a kid, Bones Brigade from day one, and of course his style is the smoothest,



slickest style!

**AU: Is there anything set up for skating here?**

CA: Not really, no. We went and tried to hit a couple of skateparks and we actually went and skated some ditches down here just ‘cause there’s rad ditches in Nevada, some famous ones.

**AU: Final words for Canadian skaters?**

CA: Bring Slam City Jam back to Vancouver! That was the most epic thing ever!

[www.grindlinetheband.bandcamp.com](http://www.grindlinetheband.bandcamp.com)





Interview with bassist Ray Stevens II  
by Ira Hunter and Jason Lamb

**AU: Who are we talking to?**

RS: My name is Ray Stevens the Second and I'm infamous for playing bass in a lot of skate rock bands: The Faction, Los Olvidados, Drunk Injuns, Odd Man Out, Clay Wheels and now I have my solo band, RS2 Solid Sound.

**AU: How did you join The Faction?**

RS: I was playing in Los Olvidados and was friends with Stevie Caballero, he was like a roadie friend. Then Stevie listened to that "Adolescents" album, with two guitars, and realized that he wanted to play guitar, so he asked me if I could join and so that's when I started to play with The Faction.

**AU: And here you still are playing PRB.**

RS: Yep, here in Las Vegas! We had a rad show last night, it's still punk rock!

**AU: They shut down the mics tho?**

RS: Yeah! The guy said last song. Adam went into "California Dreaming," and I'm thinking: "Why aren't we playing 'Skate and Destroy' if it's our last song?" Then we invited everybody up for "Skate and Destroy" and we had the power cut. We kept playing and we had people on stage. And the people throwing the show got really pissed at us.

**AU: Has The Faction ever played Canada?**

RS: We played Vancouver "Slam City Jam" in 2001.

**AU: What are most of The Faction songs about?**

RS: Gavin seems to write songs about not getting any sleep. Getting harassed about skateboarding, "Skate and Destroy", that was a story that came out in *Thrasher* and we didn't write that or make

that logo. Basically taking that idea and skating and destroying – just everything! It was kind of anti-bikes at the time but now it's anti-blades. We're all older now and I think the only guys that still skate in the band are Steve and me. Steve's obviously one of the best in the world and I just have fun and fuck around at the skate park.

**AU: And Cab does some artwork now and you've got some Lance Mountain art on some of the The Faction records as well?**

RS: Yeah, Lance drew our back cover, he wanted to know how we wanted to be depicted. I'm like: "Fuck, I wanna be wearing a *Thrasher* shirt!" And Lance customized our drawings so good. That was in '84, '85. But Stevie is a great artist, too! He's a multi-talented guy, he can excel at anything.

**AU: You have a song about saving people instead of saving the whales?**

RS: It's just Gavin being a smart ass. I think he's just thinking that people cry about everything when they should be worried about each other. That's a very old song and it's not really correct politically. But that's how punk rockers look at shit. Just making a statement at the time in 1982

**AU: Are the kids still the future?**

RS: Yeah they are! Actually, while I've playing gigs with this band I've been producing with called the Devil Sliders and the singer/guitar player is 12, the drummer is 14 and I'm 54.

**AU: How was the show you played last night with Grindline, The Freeze, and Zero Boys?**

RS: Grindline is what I was totally looking forward to see and they have a song called "Digging Ditches Burning Bridges," and I love that song!

**AU: What is Punk Rock Bowling all about?**

RS: I've never been in the bowling alley when they do that sort of thing so it's just punk rock. A few years back we played the Skate Rock Reunion in

Vegas with all these old skate rock bands. It was McRad, Minus One, Drunk Injuns, Los Olvidados, The Faction, Clay Wheels... I played in like, six bands that day, dude. Seriously!

**AU: Any advice for young skaters?**

RS: As far as skateboarding, respect your elders. Ask them what's going on. Don't assume you can go to a skate park, and just snake people. Here's my philosophy for skateboarding: If you're into hip hop and you're a real B Boy, back in the day you had to rap, DJ, had to graffiti and break dance, those are their rules. For skateboarding, there are no rules. I think it'd be cool if skateboarders made

their own shit to skate, made their own 'zines, made songs specifically about skateboarding and shared it. If you share shit to skate, if you share 'zines, if you share your music – it's gonna come back to you! Especially skate rock – and skate rock doesn't have to be punk rock, it could be country, could be hip hop. As long as you're singing and celebrating skateboarding.

**AU: You dedicated a song to Mike Muir of Suicidal Tendencies: "Let's go get a Coke."**

RS: Back in the day, Suicidal played in San Jose and then Mike stayed in town and The Faction went the next day up north and Mike jumped in the van. Been friends ever since. And I've known Red Dog, his brother Jimmy Muir, the classic dogtown skater, forever.

**AU: And so that song is about him because he doesn't drink or smoke?**

RS: No, no. It's just, like, The Faction were straight-edgers originally. JFA have the song "Cokes and Snickers," that was pretty much the fuel when

you were a teenager. You didn't really need a lot to eat, you just need a lot of sugar and you skateboard all night and played punk rock all night.

**AU: Any rad new skate bands out there?**

RS: Skate Army, The Devil Sliders, and also Noggin.



**AU: What record label is The Faction on?**

RS: Well Beer City just re-released a lot of em. Also Not Like You Records put out a *Live at CBGB's* which is smoking fast, it is from a show in 1985.

**AU: The other one is Cab's 50th birthday show?**

RS: Yeah, he had a hot rod, he had a live art show. Cab, Andy MacDonald, and Lance Mountain they skated a triples line! Drunk Injuns, my other band, played Christian Hosoi's 50th birthday, and he did an air over seven people – sitting butt to butt on the coping – he cleared, like seven

people dude! 50 years old!! That would've been amazing when he was 20 years old, you know?! But Stevie's still doing it skate-wise, too.

**AU: Caballero rules!**

RS: No, for real dude! With style! The only thing I can say about Stevie is he skates goofy and I'm regular!

[www.beercity.com/bands/theFaction.php](http://www.beercity.com/bands/theFaction.php)



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## Welcome To The Vicious Circle

Interview with drummer Mark Cutsinger

By Ira "High Time" Hunter

**Absolute Underground: Who are we talking to?**

Mark Cutsinger: Mark Edward Cutsinger, drummer for the Zero Boys

**AU: Where are we right now?**

MC: We are in Las Vegas at a place called "Place on 7th"

**AU: Punk Rock Bowling, what are your impressions?**

MC: I love this place, it's awesome! Las Vegas, my first time here.

**AU: First time Zero Boys are here?**

MC: Yep!

**AU: Take me back to the first days of Zero Boys. What was the spark that made you guys be faster and better than everyone else?**

MC: We just tried to be a punk rock band that played pop music fast.

**AU: Your scene, in Indianapolis, were you guys the kings?**

MC: No, they didn't like it then. Back in the 80s, nobody dug it, it happened later. We just like didn't care. We stuck with it.

**AU: Songs like "Amphetamine Addiction," is that why you guys play songs so fast?**

MC: Mmm, no... We were just trying to be a punk band. Just trying to kick ass.

I played Cuban, sorta fast, jazz drums to it. Sorta like the polka music thing. But I made it a little different.

**AU: The song "Vicious Circle"... did you invent the circle pit?**

MC: Noooo. That just kinda happened. Vicious circle means, just what it means.

**AU: If I'm not mistaken, that song is about a minute long?**

MC: Maybe...

**AU: So, what made you want to make under one minute songs?**

MC: We intended to make a bunch of short, fast songs hardcore style. Bands like Circle Jerks, they were doing the same thing – short, fast bunch of songs on the record. We heard California, we heard New York. So we kinda thought, "Well, ok we can do it, we'll kinda do it like this."

**AU: It seems to me that you guys did it faster, better. When I hear the Vicious Circle album,**

**you're kicking everyone's ass in a way! What did the singer Paul Z say tonight? His band is better than everyone else's band?**

MC: Yeah, he did say that!

**AU: It's kinda true though, right?**

MC: Oh, well sure I guess. I'll take it.

**AU: So you released a new album a few years ago called Monkey, is there another one in the works?**

MC: Well, *Hollywood* was after *Monkey* and a video for the song "Don't Shoot, Can't Breathe." Yeah we got a bunch of new songs that are possibly going to come out as a new record shortly.

**AU: And Hollywood is a memorial to your friend -**

MC: Terry Howe, he was the lead guitar player and he penned a bunch of the songs on *Vicious Circle*.

**AU: He passed away and now there's a CD, these were unearthed tracks?**

MC: Yes, exactly... we unearthed them and did them pretty much like he did them on the demo. We stuck to that and honoured him that way.

**AU: So they're actually old new Zero Boys songs in a way.**

MC: Old, new Zero

Boys songs. Exactly!

**AU: Anything else you want to add for Canadian fans?**

MC: Hi Canadian fans, I love you guys! Have us back!

## Zero Boys - New Generation

Interview with bassist Scott Kellogg and guitarist Dave Lawson

**Absolute Underground: Who are we talking to?**

Scott Kellogg: This is Scott Kellogg, bassist for Zero Boys.

**AU: What an honour to be in Zero Boys, how did that come about?**

SK: Well, I met Paul in 1987 when he recorded my punk rock band Reality Versus This in a studio called Hit City, in Indianapolis. Then our paths did not cross again until 2010, when he produced my solo CD. Then in 2011, we formed a band called \*ask. And then in 2012, Dave Lawson – guitarist –

and myself were brought into Zero Boys to go to Europe. We did 22 dates in 24 days. And then we got back to the States and immediately started writing and recording the Zero Boys album *Monkey*.

**AU: Who are we talking to over here?**

Dave Lawson: This is Dave Lawson, guitar player for the Zero Boys.

**AU: What an honour to be in Zero Boys! You guys are the luckiest guys on Earth! What was it the singer Paul Z said at the end, our band is better than – what was his quote?**

SK: I think he said: "Our band is better than yours!" I don't know if that's true, but that's what he said.

**DL: To be clear, I think he said, "HIS band is better than yours!"**

SK: Oh well, I didn't actually utter the quote, so I'm altering it to fit myself!

**AU: Paul left, so we're gonna just put a bunch**

**AU: You gonna come back to Canada?**

SK: We'd love to come back to Canada!

DL: We try to keep it tickety boo but your border people detained us for about three hours, checking out our various credentials, shoe size, and cavity search. But we did make it to the gig in Vancouver and it was magical!

**AU: I was there at Funky Winker Beans!**

SK: Funky Winker Beans!

DL: The little penises on the wall, yeah.

**AU: The song "Drug Free Youth," does this still apply or no?**

SK: I think "Drug Free Youth" has a certain amount of tongue-in-cheek delivery to it. But we do support clean American citizens. We support responsible everything!

DL: Especially to all you Canadian Border Patrol that are listening!

SK: That's right! And to you Mr. Tickety Boo, you were very polite and we appreciate your service to the Canadian Government – keeping out the riff raff!

**AU: Any troubles next time and I'll just rent you a canoe and you can go across the water. That's the secret of border crossings.**

SK: I'm bringing my Ampeg 810 which weighs approximately 72 lbs and the head which I think is 96 lbs, in the canoe, and because Canadian canoes are obviously superior and able to carry such massive weights for bass amplification.

DL: Just ask Geddy Lee, he does it all the time.

<https://zeroboys.bandcamp.com>

# ZERO BOYS

**of words in his mouth. What else would Paul have said if I asked him something about Vegas?**

SK: Well, overall Las Vegas is a uniquely entertainment-oriented place? But I think we brought a certain amount of depth to something that may be considered a surface level sort of place.

**AU: What a show tonight, The Freeze, The Faction, Grindline, Zero Boys. Lots of skate punk, are you guys skaters too?**

SK: I used to listen to The Faction in the 80s when I was a skater. I listened to Zero Boys, The Faction, Circle Jerks, Deviants – all the things that were current in like, '83, '84, '85.









R: Bowlers so drunk they're bowling naked.

**AU: What bands are you stoked for?**

R: Last night Fireburn was so badass, and The Bronx just rocked. The Dwarves. Also the L7 reunion, that's going to be bitchin'.

**AU: Best part of this music festival?**

R: Some of the most awesome energy from punk rock bands, just giving it on stage at three in the morning. It all comes down to the good music.

**AU: You guys make skateboards?**

R: Yeah, we manufacture the Bones wheels, and bearings at Powell-Peralta since the 70s.

**AU: Caballero is here with The Faction.**

R: Cab's an awesome skateboarder, he's been with Powell-Peralta his whole career, like 25 years.

**ABSOLUTE UNDERGROUND URGE ZONERS**

**AU: What are you expecting today?**

Z: Punk rock, shitty food, and some good beer.

**AU: Any crazy shit you've seen this weekend?**

Z: The Bronx last night! That shark water slide, too.

**AU: How does bowling bring it all together?**

Z: Good people, positive vibes, you don't see anyone too aggro. Just drinking and loving life!



**BROWN DICKEN CIDER**

**AU: What's the name of your bowling team?**  
Brown Dicken Cider.

**AU: Are you guys a brewing company?**  
No, we just like to put it in!

**AU: How does this apply to bowling balls?**  
It doesn't really apply, just more of a catchy name.

**AU: There are balls on dicks, it goes together?**  
They're going down some way, so...

**AU: How many more sexual innuendos can we throw into this interview?**  
I say 69

**AU: Any bowling strategy? Day drinking?**  
I thought you said gay drinking

**AU: Are you going to drink cider or beer today?**  
Beer, always.

**AU: It's a brown ale inside you. What's the craziest thing you've seen at bowling?**

A guy bowled a 300 last year, that was pretty wild. **AU: Final words for aspiring bowlers?**  
Have a good time, if you get first place you win some money, and if not you still have a good time.




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**ABSOLUTE UNDERGROUND**





By Tara Zamalynski

This year marked the 20th anniversary of Punk Rock Bowling, a three day music festival in downtown Las Vegas (organized by the Stern brothers) as a way for bands and labels to get together and have some fun. The community they have brought together over the years is well worth the damage you'll do to your body.

If you're a real diehard, the party started on Thursday at the Fremont Country Club with Nekromantix, Turbo ACs, and Canada's own: The Creepshow. Be still my psycho heart. But be careful, the first night can quickly become a blur and suddenly it's 6am when you're finally stumbling away from the roulette table. Worth it.

Friday was definitely a recovery day, but I was lucky enough to catch a free comedy show featuring Kyle Kinane and four other awesome comedians. Afterward, I quickly popped into the Rush Lounge to catch Chip Hanna doing an acoustic cover of True Believers and his last few songs. I highly recommend keeping enough stamina for all the free gigs the festival supplies--they are definite highlights.

Later on it was time for round two of club shows, and Friday was probably my hardest choice.



Bands like Fishbone & The Aggrolites, or The Dwarves at The Bunkhouse, a rad outdoor venue, or maybe Hagfish & Radioactivity to bounce to some rockin' pop punk tunes. Ultimately I had to see Youth Brigade again with Resistance 77, Pistol Grip, & TSOL. Youth Brigade brought fans up on stage for Sink With California. Part way through TSOL they opened up the room next door and I was able to catch the tail end of Hagfish.

Saturday I headed down to the festival around 4:00 to catch Resistance 77 who I missed the night before. These guys have been around for awhile, and came from across the pond to show how it's done. Following them was a personal favourite, Noi!se, from Tacoma. Following them was Marked Men who were a fun, light break before DOA, and GBH took the stage. I preserved most of my energy

keeping well hydrated (with vodka) until L7 took the stage. L7 ripped it up, and that may be incredibly biased because I've been a huge fan of them since before I really knew anything about punk rock, but seriously, they killed and I love their cover of Bloodstains which ended their set. Afterward, I was equally blown away by Suicidal Tendencies, who I have a much shorter history with. Taking a page from Youth Brigade they pulled their fans up on stage during "Possessed

to Skate."

I skipped out on Rise Against to take advantage of the club show openers. I knew nothing of the first band Two Man Advantage prior to catching them. They were entertaining, hockeycentric, and possibly the hairiest band I've ever laid my eyes on. The lead singer attempted a crowd surf through the crowd and PBRs were flying high. Next up was round two of Noi!se. The crowd was all about it! A lot of my friends were stoked for The Unseen. To give you an idea of their show, my friend Chris broke his wrist right at the start of their set and sailed through the pit without a thought because he was having such a blast. I caught about half of the Subhumans set before I headed back to the hotel to crash.

Sunday I woke up ready for another full day. Days N Daze were doing a free show at the Rush Lounge so I grabbed a friend and headed down there for noon. They were tired from pulling an all-nighter from LA. Whitney was having a tough go of it, but poured all that frustration into an extremely memorable and honest show. We all sang along, and the crowd was thankful for every



single song they played. I repeat, take advantage of all the free gigs this festival has to offer!

I headed to the festival solo and caught half of Crazy and the Brains. Their outfits lend well to their name, and they did a fun Jim Carroll cover.



Up next was another band near and dear to my heart, Larry and His Flask! I ended up singing right in front. After a two year hiatus, I'm happy to see them back on stage and still putting on their high energy shows. Swingin' Utters took the stage next. For as much as I love this band it was actually the first time I'd ever seen them play and it was awesome. The Briefs took the stage next, and they're one of those bands that I don't realize I know until I hear them, but they were a big highlight and I wish I would have mustered up the energy to go to their pool party show the following day as well. I caught up with some pals from Victoria during the Partisans, and watched Turbonegro from the sidelines. If you write off Turbonegro as a gimmick, you're wrong. The Mighty Mighty Bosstones threw down as



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the second last band on the mainstage. Dressed in all-white suits they opened up with their new song "Wonderful Day for a Race" which I'm not totally sold on, but after that it was a barrage of well loved hits and I loved every moment of it. NOFX pulled up on stage, and controversy aside I was really impressed with the show they put on, even with Fat Mike injuring his hand the week prior they played a super solid show and I was almost inclined to stay for the entire set, but I left after Linoleum--club shows were calling!

This night I was headed to a new venue called Place on 7th to catch The Generators, The Beltones, and The New Darkbuster. The Generators were a real treat, I've caught them a few times and they don't disappoint. During the Beltones I felt a calling for a little bit more aggression. I put my feelers out for a ticket to Agnostic Front, and my friend Ricardo was able to track one down for me pretty quick. I caught a bit of The Beltones, and then raced off to catch Agnostic Front, and Old Firm Casuals. We rallied after the show for a little bit of gambling, and later I found myself camped out in a stairwell watching comedy skits with a pal until 7am. Vegas, am I right?

The next morning I woke up, popped an Advil, and headed down to the pool. I was definitely shaky, but if there is any weekend to battle through, it's this one. I really wanted to catch the Svetlanas who were opening the festivals last day, but unfortunately I didn't make it in time. They had been wandering around the festival all weekend hyping their gig, and my friends who did catch them were super impressed. These ladies are badass enough that they were exiled from their home country of Russia, and I really hope I get a chance to see them in the future.



While the Birth Defects played I took a chance to sit down and eat, feeling less than human, I needed to get my energy back up. Buster Shuffle took to the stage next, and I've had the pleasure of seeing them play previously. These boys from London are super entertaining. Have you ever seen someone play the piano with their shoe? After that, Slaves impressed everyone, even though it seemed like they may have underestimated how much stage time they had. The singer made his way down to the pit and kept the crowd engaged. Angelic Upstarts opened up

with Two Million Voices and tore through a great set. Steve Ignorant was up next belting out Crass tunes and his own work. I'm not mega familiar, but there was a lot of excitement for this set. Against Me! was next and really brought the energy to the next level. This was my first time seeing them, and I won't be missing them again. The final band for me was X. I watched half their set before taking off to get sorted before the final show of the weekend. I was headed to a venue that I always make sure to hit up, The Beauty Bar. They have an outdoor stage surrounded by a mural featuring a unicorn and space man. The area is small and intimate. Tonight was a Laura Jane Grace acoustic show. Even dead tired on my feet, I didn't want to be anywhere else. She played a loose set, taking requests and playing covers, and closed off with an encore of "Black Me Out," and "Walking is Still Honest."

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## Paranoid Visions

Interview with vocalist Deko Dachau

By Ira Hunter

**Absolute Underground: Who are we talking to?**

Deko Dachau: My name is Deko Dachau, and I'm the singer in Paranoid Visions.

**AU: How did you get involved with this Crass songs '77-'84 project with Steve Ignorant?**

DD: When we started in 1981, Crass were one of the bigger influences on us. So around 30 years later Steve was doing the Crass one more tour and we met him. We supported him in Dublin, we had him singing on one song on our new album but he ended up doing three songs. It just developed from there, we said we'd like to do an album with him. So next minute we're doing that, and then a lot of people were saying why don't you do old Crass shit. We decided fuck it we'll do a lot of that stuff. It's our background anyway. A lot of people say you'll never see Crass again, but he's still there, the same brilliant guy. We just wanted to make him go back to his roots. We're still a punk rock band, exactly the same as we ever were. We just ended up with Steve and we got rolling to tour. We said fuck it, we'll go to America, we were just in Japan earlier on the tour as well. Just do it while it's fun. It still needs to be heard, people need to hear that, because it's a dying thing integrity in punk. So we said fuck it, join us, so he's in Paranoid Visions now. It's nice to meet a hero that isn't an asshole, you know?

**AU: Why did they call him Steve Ignorant if he was actually talking about a lot of informed**



**subjects?**

DD: Back in the day, we all took names to stay on the dole, for a start. Because you couldn't get work, we were all out of work, we were all on the dole, so you got your pseudonyms like Johnny

Rotten, Sid Vicious, Steve Ignorant. I've heard him say he took that name because he was absolutely ignorant of everything at the time, he didn't know anything about politics, didn't know anything about rock n roll. He was the opposite, though, it's great to be ironic as well because he's the farthest thing from ignorant, he's the nicest

guy in the world. I named myself Deko Dachau after a concentration camp, when I was 15, and it's stuck now. So now loads of people think I'm a Nazi because of the use, it was only because it rhymed, Deko Dachau, and I thought fuck it, I'll take that, you wanted to offend your parents as well.

**AU: Who is the female member of your band?**

DD: Aoife Destruction. She joined us a few years ago. We bring her everywhere, she's married to the fuckin' scene. Intelligent obviously, to be in our band you have to be. She looks the business and she wears the style. We all dressed like that when we were younger, we all wanted to shock people.


**AU: Any final words on the whole Punk Rock Bowling thing?**

DD: Enjoyed it. The heat, I never fuckin' bargained for the heat, but I really enjoyed it. It's so unified, punk has to learn, it's every generation, it's not just old school, the Slaves (UK) played today, they're fucking brilliant, they're modern and one guy in the band said to me, he said his favourite band was Crass, growing up, and we wouldn't have been around, they're only 20 now. Punk Rock Bowling brings it all together.

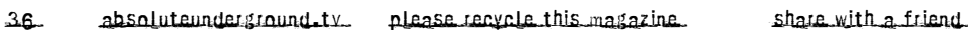
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**Interview with singer Colin Abrahall**  
*By Ira Hunter and Jason Lamb*  
**Absolute Underground: Who are we talking to?**



Colin: My name's Colin, I'm from GBH, we're an infamous punk band from England.  
**AU: Has anyone ever accused you of putting pills in someone's drink, the GHB?**  
C: No, not yet anyway.  
**AU: What's your overall feeling on Punk Rock Bowling?**  
C: I love it. It's great. Forget the bowling, just the Punk Rock.  
**AU: Did you bowl?**  
C: I'm not very good.  
**AU: What can people expect from your live performance?**  
C: A damn fine show!  
**AU: What's your feeling on the old scene versus**

**the new scene?**  
C: It's probably more organized nowadays.  
**AU: Are you enjoying Vegas so far?**  
C: Yeah, we've been here a few hours, drove in from Santa Anna last night. Had to get up at 6 to get here at 12.  
**AU: Oh shit so it's been a day for you then. I'm from Western Canada and I'm going to Rebellion Fest for the first time ever, what should I expect there?**  
C: Not this kind of Vegas weather. It's indoors, five different stages.  
**AU: Your newest album Momentum is some of your best work ever, how does that happen?**  
C: Just keep going, never stop. Because we're on the road so often, we don't get a chance to write new stuff. So we kind of do it in blocks of three or four songs, rehearse and then go out on the road. So that's why it takes like seven years to put an album together. We're in no rush, we've got nothing to prove to anyone.  
**AU: Did you think back in the day, that you**

**would still be doing this now?**  
C: We never thought more than one day ahead.  
**AU: Do you have a favorite cover of one of your songs that another band had done?**  
C: Not Slayer. There's a band called The Almighty... and there's a band from Birmingham, where we're from and they're a friend band, they're a ska-reggae band and they do a swing version of "City Baby Attacked by Rats," they're called the Cracked Actors, look on YouTube, it's on there.  
**AU: Final words for Canadian fans?**  
Colin: Sorry it took so long to get back up to Vancouver, but we're coming!  
[www.gbhum.com](http://www.gbhum.com)



**Mark Stern**  
*Interview by Jason Lamb*  
**Absolute Underground: Thanks for doing Punk Rock Bowling. You've been doing it for 20 years now. I went last year for the first time and by the end of Day One, I was like, "I'm never missing this again as long as I can stand."**

Mark Stern: That's what I like to hear!  
**AU: For me, I had a beer with Jello Biafra while watching Iggy Pop. I was like, I think I've died and gone to punk rock heaven.**  
MS: I watched Iggy Pop, and next I was hanging out with Tom Verlaine from Television.  
**AU: Did you think you'd be still be doing this event 20 years later?**  
MS: No, not at all. We didn't start it with the intention of it turning into a festival. It was just a bowling tournament for labels and bands, then when we ended up taking it to Vegas, it was, "Hey, let's all meet in Vegas for a fun weekend," and then more people just started coming, so then there started being shows around town. We were doing a couple of shows, but it was really about just hanging out in the casino, and bowling, and gambling, and partying. It's hard coming in with a punk rock event, everybody is skeptical. Now we're kind of embraced.  
**AU: They realize not everyone is going to trash**

**their place.**  
MS: Yeah, they're actually like, "Everyone is totally cool!" They're amazed by it. The casinos love our crowd. Now that we're at this level, this is kind of where we want it to stay. We don't want it to get bigger. Last year sold out. We could fit more people into this new space but we want people to be comfortable and we want it to be an intimate festival.  
**AU: I don't envy you at all for the amount of work you have to do to put something like this on.**  
MS: We've got a good team. We have a lot of women who work for us, I'd say 70% of the staff is women and so you learn every year. The lot we're at now is set up, but before that six years of doing a parking lot, and building from scratch in like a day and half, and it was crazy bringing in everything. There are all of these challenges you go through, but I enjoy it. I have actually been doing this since I was 20 years old, me and my brother ran a club in '82 in LA, like a big punk club. It was kind of like a European squat almost, it held 1500 people, we had a restaurant, we employed all of our friends. We've been kind of doing this our whole lives, and running a record label, and playing music. It's what we do.  
**AU: Obviously you guys were hugely influential on how SNFU got recognition in the early days with BYO Records. And SNFU had to cancel this year, which really sucks.**  
MS: Yeah that was really sad. That was the craziest show, because first SNFU cancelled and Chi's not doing good. I know they were really bummed about it. So then I called up The Stretch Marks, they're from Winnipeg and they were on BYO, and it was like, "Hey, you guys want to get back together and do this?" and they were all game. So then I announced them, and then three days later Mark the bass player goes up to fix his satellite on his roof in the winter. Ice on the ladder, and he slips and breaks his back. So then they're out, and I get a call from 7 Seconds that their drummer had tendonitis in his wrist and the next day they announced that they're breaking up online. I was

like, "Are you kidding me?! We should just scrap this whole show, it's jinxed, I tell ya." But then we got TSOL to play, which was awesome.  
**AU: This the show that Youth Brigade is on ?**  
MS: Yeah, we're on it. So it was originally old BYO bands, 7 Seconds, Youth Brigade, SNFU, and Brand New Unit from up there. We work with a lot of Canadians. We're Canadian.  
**AU: Well I can't wait to come down again. I have never experienced a more positive vibe than I did at Punk Rock Bowling last year.**

MS: That's what we strive to do, so it's great that you as a first timer going to the festival and actually getting that. That's what we try and put out there and I think that's why we get people coming back all of the time. Sometimes it might not be the bands they want to see, and people talk crap on social media all of the time but in the end it's a good time, and we try and diversify as much as possible.  
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Thursday, Aug 2 - The Acacia Strain with Left Behind, I AM and guests - Doors at 7 pm



## Armstrong Metalfest

Jul 13 - Jul 15  
Armstrong, BC

Interview by AU Editorial

**Absolute Underground:**  
Who are we talking with and what are you most infamous for?

Jesse Valstar: I'm Jesse, I co-founded Armstrong Metalfest and play bass for Odinfist. I guess you would say I am a bit of a rambler. I just kinda keep talking long after the point is made and then somehow keep filling up space with sound or type... kinda like what I am doing right now...

**AU: Congrats on 10 years of Armstrong Metalfest! It's been a long road for you as an organizer, can you tell us some of your favourite moments from the past ten years?**

JV: It has been a long road! Let's check in on some of the highlights shall we!

-The Sunday morning after the first festival we did in town, when it was confirmed we had all survived the fest we realized that we could do it again but better for next year.

-Frank from Suffocation, that guy had so much fun at our festival. Everyone who was around him learned so much about human anatomy!

-Defeating a wizard on stage. Legitimately battled a wizard on stage as a part of the most elaborate and expensive prank I have ever done.

-Hitchhiking to the first ever festival (I was an organizer and I forgot to figure out a ride).

-The tale of the Goblin King, the story of how one man changed the future of a watermelon, and became legend.

-The rise of Camp Awesomer, what started out as a trailer and a few tents has become a sprawling metropolis of epic festivities!

**AU: What are some of the most important lessons you learned along the way?**

JV: Plan for everything, especially failure. Do things as you think of them, or make a list. A shower can reset the day somehow, unless you forget your towel. Contracts are important to have signed as soon as possible. People want to help. Make a list of things you care about and care about those things. Stop caring about things that don't connect to your list.

**AU: Tell us about this year's festival, who are the headlining bands? Are there any that you're particularly stoked on?**

JV: Kataklysm is the headliner! I am excited for this because when I first got the festival bug I was in England checking out Bloodstock, and Kataklysm was playing on the Sunday a band or two before Overkill. Kataklysm nailed it and then we returned to our campsite to find Chris from Alestorm! Next thing we knew we had someone strapped to a lawn chair and we were carrying him into the stage area for Overkill. Later I crowdsurfed on that same lawn chair. Twas a good time! I am excited to see Breaking The Silent and Plaguebringer as well



as Giants Arise and Trollband!

**AU: What other kinds of experiences are on offer at the festival, what can we expect to see there?**

JV: Bands, farmers market, a beer helmet March (where a bunch of us build helmets made out of beer cases and go on a big march on the Saturday morning of the festival, cruising through the whole campsite and ending at the festival Arena, where a prize is awarded to the person who constructs the best beer helmet), a wicked scavenger hunt, and good old fashion small town care! Armstrong Rules!

**AU: Do you have any extra special 10 year anniversary activities planned?**

JV: We're doing a scavenger hunt that encourages people to meet new people and search for hidden items we have scoured amongst the grounds.

**AU: What's the format of the Festival, how many days, is there camping, hotels, etc?**

JV: Two days of festivalling! Three nights. Show up Thursday night, camp till Sunday on the grounds. Basically you park the car for the weekend, everything is within walking distance for the grounds (food stores, beer stores!)

**AU: What do we need to bring with us? Is there an essential Armstrong Metalfest Survival Kit?**

JV: Sunscreen! It's the Okanagan; typically it's pretty sunny and hot! Cash, we have a 40 foot long merch section that's dedicated to selling

band merch. We take debit and credit, but cash is pretty simple. Water, hydration is key! Tiny above ground pools. You probably won't bring one, but you'll wish ya did. A tent. Definitely bring a tent

**AU: What are your hopes for the future of this festival, do you have any long term goals?**

JV: I wanna wear a nice coat with a little embroidered patch on the left chest that says "Armstrong Metalfest 50 years of Metal" when I am 69 years old. That's what I want.

**AU: What should we know about you and Armstrong Metalfest that we don't already?**

JV: I think we pretty much wrapped up as far as things you should know about me or the fest. Well you should probably know how to buy tickets. Yeah that's a thing, so go to [www.armstrongmetalfest.ca](http://www.armstrongmetalfest.ca) and there is a button there

that says buy tickets! You can have them shipped or you can pick them up at the door. Both work very well!

**AU: Any final words for our readers and potential attendees?**

JV: This festival is something that all of us organizers, performers, volunteers and attendees have built

from the ground up. There was nothing there before, and through years of work and partying we have shaped an event that everyone can be proud of. The tales I hear about the fest from all the different cities I visit on a regular basis at metal shows from people make me smile! I hope if you are reading this and haven't attended yet, that this article will perhaps have convinced you to come to Armstrong Metalfest and create some new stories!

[www.armstrongmetalfest.ca](http://www.armstrongmetalfest.ca)

PHOTO CREDIT: Chris Geistlinger



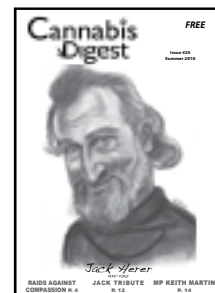
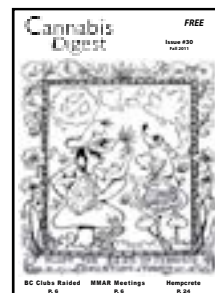


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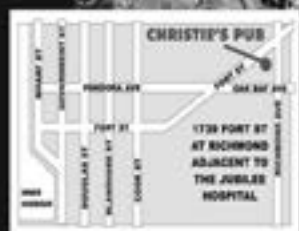
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The Stiffs, 1978

With Sid Sick & Zippy Pinhead

By Jason Flower

Canadian punk rock anthems “Fuck You,” “Oh Canaduh,” and “Slave To My Dick” have been covered by so many bands that most people no longer know which group originally composed them. The Stiffs were a first-wave Vancouver punk rock group with a short yet prolific existence that gave way to hardcore group Rabid and legendary punks The Subhumans. Many of the songs made famous by the Subhumans were first performed by The Stiffs. Sid Sick and Zippy Pinhead recall those early days of punk rock in Vancouver:

**Zippy:** I discovered punk rock with my school pal Chuck Montgomery (Chuck Biscuits) skipping out of school and hanging out at his brother’s house. Ken Montgomery (Dimwit) brought home these records one day and played the Ramones and we all sat around and listened to it. I thought all the songs sounded the same, but I liked the beat and the sheer power of it all, which already being a drummer, was right in the direction I wanted to go, around early ’78 I believe.

**Sid:** Joey “Shithead” Keithley, Ken “Dimwit” Montgomery, Brian “Wimpy” Goble, and Simon Werner of The Skulls came back from an unsuccessful tour in Toronto with their roadie, Gerry “Useless” Hanna. Gerry had hung around and jammed with Stone Crazy; a rock band prior



to The Skulls whose members were Joey, Ken, Brian, and Brad Kent. He played with them in Lumby and around the clubs in Vancouver.

In early 1978 at a rehearsal shortly after the Skulls returned from Toronto, I got up on the microphone and started singing along. Gerry approached me and asked if I wanted to be in a band he was trying to form. I said yes and Bill “Zippy” Chobotar joined at the same time. Then, Gerry put an ad in the Georgia Straight for a guitarist and we got Mike “Normal” Graham.

**Zippy:** The Stiffs was my first real band, I was 17 years old. We were in a house across the street from the Lougheed Mall in behind a McDonald’s that’s still there.

**Sid:** We later changed our name to the Negatives, but it didn’t last and we went back to playing a few more gigs as The Stiffs. Our Ocean Sound studio session was done in North Vancouver. We’d

planned on four hours at Ocean but whipped through the songs, I don’t think we even used up the full four hours. Everything was pretty much done in that one take. We’d planned to have a 45 out before DOA’s first single “Royal Police / Woke Up Screaming” but Gerry wanted a change. Zippy and I were 16 -17, but Gerry and Mike were older.



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One day Gerry took Zippy and me aside and let us know that Mike & him were going to put a new band together with his friends Dimwit and Wimpy who were closer in age and closer to him — The Subhumans. The Stiffs ended, and Zippy and I formed the band Rabid, and brought the hardcore into it. Jon Doe, Zippy Pinhead, Simon Wilde, and Sid Sick. Jon and Zippy and I were all friends, we met Simon at a Stanley Park gig at Lumbermans Arch with the Subhumans and DOA. The Clash came to see Rabid play the Windmill club in 1979 on Granville Street the night after we played soccer with them in Kitsilano. Simon Wilde would always sniff (amyl nitrate) and hand out rush to the audience before we played “I Wanna Be Your Dog” by Iggy & the Stooges.

**Zippy:** I knew Jon Doe from the scene and we always got drunk together, Simon Wilde was one of the original punks, he was always snorting butyl nitrate which I think may have contributed to his very early demise. Rabid was a very aggressive, louder, harder version of the Stiffs, very over the top for the day, Jon was constantly blowing up amps. I wasn’t in Rabid very long

before I moved down south. To me it was just another stepping stone, I moved to San Fran and lived with the Avengers and joined the Dils, life changed after that.

**Sid:** When Zippy left we’d have Chuck Biscuits or Dimwit fill in, but Simon and I started working at the Shipyards. We kept playing our gigs advertised as “Farewell to Rabid - absolutely last chance”; this went on at least seven to ten times at the Smiling Buddha. Our final gig was July 1, 1980 — Canada Day at the Main & 30th Legion Hall.

Gerry Useless may have written the “Fuck You” anthem, but the Stiffs were the first to record and play it. I think it’s the shits that DOA get most of the credit, but it was a dog-eat-dog world back then and music was everybody’s. We never thought of making music for money, we did it for the fun. It was a camaraderie and closeness that we all shared before 1980. Remember, this was the time of disco. I hope we’ll be remembered as a bunch of young kids trying to make a difference with our music.

[supremeecho.bandcamp.com/album/the-stiffs](http://supremeecho.bandcamp.com/album/the-stiffs)

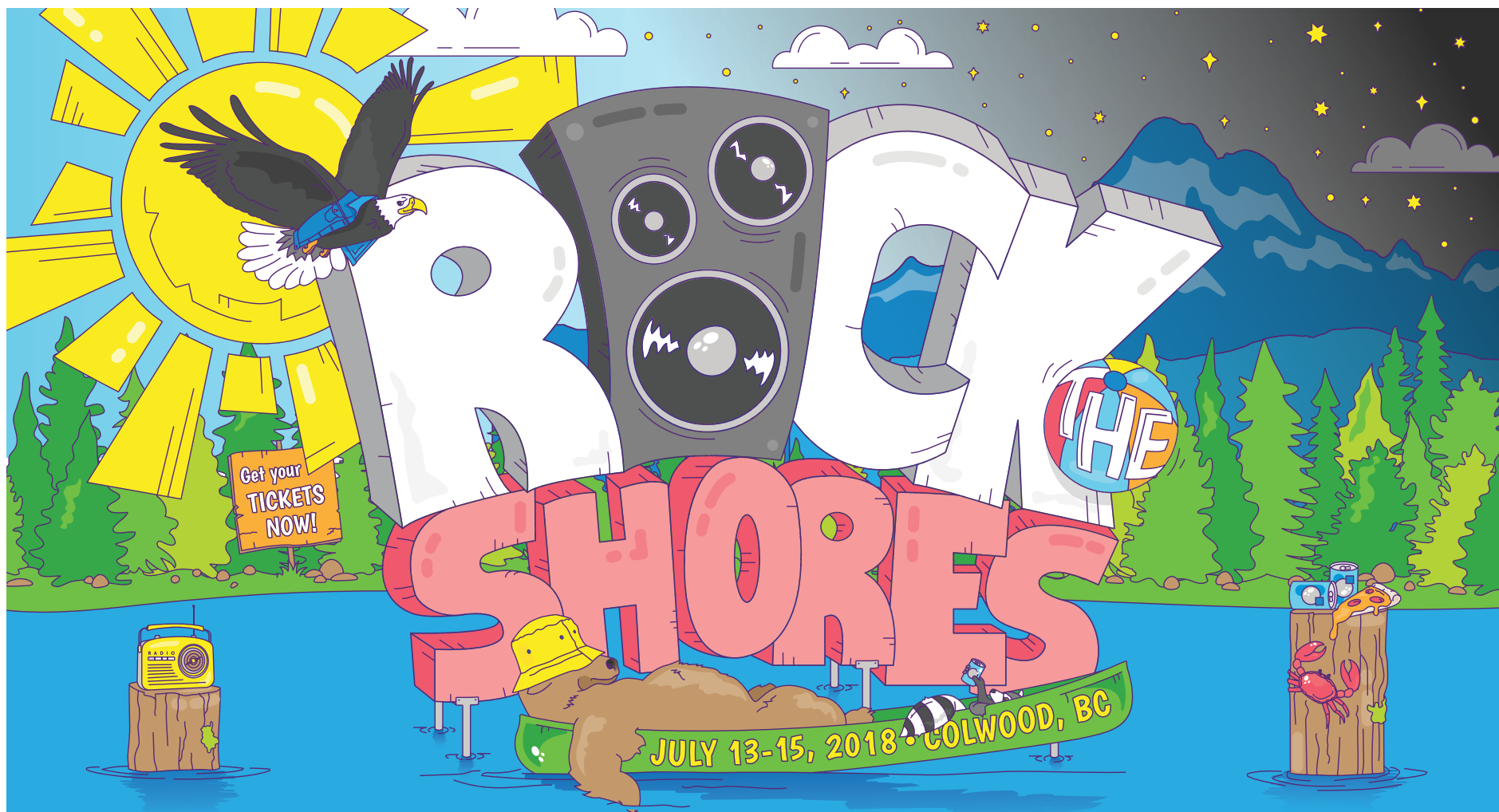
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# Covenant Festival

June 21 - 23

Vancouver, BC

Interview by Adam VanThiel

Two of the masterminds behind Vancouver's darkest event, the Covenant Festival, agreed to take some time from their busy schedules to have a little chat regarding the city's very own extreme metal festival and what to expect from the coming apocalypse. Sebastian Montesi and Mayo, along with a few other shadowy figures have once again convened their black circle to bring blackened death to your door.

The Covenant Cult rises once more

**AU: Will anything be different about the festival this year?**

Seb: Well I think every year we really try to fine tune our process, and even though that sounds like something an attendee doesn't necessarily experience, the tighter we are organizing things, the better the atmosphere of the festival is. I think at the end of the day the most important thing is experiencing that band and fan culture. So if we have everything tighter logistically, the bands are having a great time, the fans are having a great time and everyone is happy.

Mayo: I'm not sure the objective will be to do something different, rather just doing it better, because our objective is to provide a great experience for the attendees whether they are bands or fans, because they become part of the festival, and of course we want them to come back and relive that experience next year.

Seb: On the subject of doing things a little differently, last year we had a vendor marketplace on the Saturday, and it was cool. One year we even used the basement of the Hindenburg to host a noise/ambient and folk acts that were also part of the fest, so you know we have tried weird offshoots of the fest. It honestly hasn't always worked out, or been our favourite part of the fest. But when you put together an event, you are



always trying to come up with something strange or wacky to add and sometimes it just comes off as a bit of a distraction. So this year we really want to harp on the fact that we have really tried to remain

focused and direct our energies into making everything as good as we can, instead of trying to add to many thing new or different things.

Mayo: We really try to listen to what people want, and of course we also need to provide bands of quality that the fans may not normally get to see. It always comes out in the overall atmosphere of the crowd and its collective energy. It's really important to focus on the details of the event, while keeping everyone interested.

**AU: How is Covenant Festival unique?**

Seb: Covenant is unique in the sense that, unlike the other festivals, like Modified Ghost for example, which is an incredible event with an insane mix of bands, ours is more niche focused, and though we have metal and non metal acts, we feel like people attending Covenant can a closer commonality within this strain of musical taste because of the atmosphere we attempt to create and also because of how niche it is, we feel like people in the crowd watching the show have an added sense of, I guess security, because everyone there knows that they are around like-minded people.

Mayo: It's kind of like an industry meeting or conference forum, where like software developers talk about their interests or something, in this case the people that attend Covenant will get to see new bands and projects and ideas can experience them, and those things might even be born at the festival due to everyone's shared interest in them.

Seb: When you know a band on a bill like this, you can be pretty sure you will like the ones you don't know, simply because you know they were booked in relation to all the other bands. So again it comes back to things not being necessarily different, but much more zoomed in and focused.

Mayo: I think at some point we had to make a conscious effort not to go completely crazy.

**AU: When you include vendors and artists, what is the significance of that decision? Is it just to add another layer to the proceedings or is it something different?**

Seb: It adds to the festival, and not in a financial way either. When we do the markets we don't charge for entrance, the venue keeps their money, and of course we don't take from the vendors. It is solely because we feel it adds to the event in a really awesome way because it fits so well with what the rest of the festival is about.

Mayo: We live and die by our ticket sales. We want people to come and enjoy themselves and have the best experience possible, and having artist and vendors really enhances what we are trying to do. The question has never been what will be successful or profitable, it has always been about how can we give people the best time possible.

**AU: What gave you the idea to start up a festival like Covenant?**

Mayo: We had tried to put somethings before, and we promoted some shows together. We ended up having some ideas that were similar and we had this network of bands, so we thought why not do a festival focused on band in this genre. It was essentially like, "Let's throw a party together," an extreme music party that we really wanted everyone to enjoy. And it turned out to become so much more. A few guys we knew were also doing different things.

Seb: This guy Shawn... was also doing a vinyl night under the name Covenant, and that was already a party. So a bunch of us basically put our experience and skill set together and it just made sense.

**AU: Did the reaction surprise you?**

Seb: It didn't really surprise us but it was certainly nice to see!

Mayo: I think the quality of the bands really helped as well, and there was also this really clear sense of community right off the bat. It became a bit of an addiction for us.

Seb: I kind of feel like a gambling addict or something, like the rush of seeing just how far

you can take something, and also getting away with it.

**AU: Can you name some of the bands playing Covenant Festival IV?**

Mayo: Blasphemy is returning of course, and each night has a different headliner like Incantation, and Profanatica. Tons of others are on the line up.

**AU: Any last words?**

Mayo: We are just two of the people behind the Covenant Cult, the atmosphere of respect and great ideas in our collective minds are a major part of what we would define as successful. It's a collective creation.

**AU: Specifically how many people are behind Covenant?**

Mayo: Well we hold election every June sixth, for like the six council seats... Just kidding.

Seb: We kind of touched on this earlier, but the rundown is Mayo ( Invisible Orange), me and Shawn doing the band (Mitochondrion) and festival thing, and then Shawn is doing stuff with another guy named Shawn and also a guy named Josh doing some vinyl nights and that's kind of like the founding of it. But there are also a lot of other involved, like the art is done by another guy, but this year it's a new artist and she is a friend from Montreal. We try to keep everything home grown. Our collective makes us strong

Mayo: We would like to say also, that we really appreciate and thank *Absolute Underground* for being an ally to us from the beginning, and helping out the word out and just really supporting the various "scenes." *Absolute Underground* really gets what we are doing, it's an underground DIY publication and we really thank them for that and the support from day one.

Seb: And remember if you're a newbie and starting your own fest, you must book at least one corny German band every year.

Major thank you to Sebastian and Mayo for granting us their time. Now go forth and spill your guts upon the altar this June 21-23 at the Rickshaw Theatre. Hail Satan!

[www.covenantfestival.com/](http://www.covenantfestival.com/)

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# subculture

By wendythirteen

Ah, the scrutinizing and scrutinized life of an aging punk

Whether it is an obnoxious drunken punk star making insensitive comments about shooting victims on stage at punk rock bowling or a local legend in a conniption state, snubbing fans at the big show, the internet seems to light up.

Opinions run the gamut. Ruthless bad mouthing, rampant 'fuck them's' and punch them in the face neanderthal solutions run amok. The usual virtue signaller telling everyone what assholes they are for voicing their meanest opinions come along. I'm amazed there wasn't a 'pseudowhite' privilege or the washed up categorization comment thrown in there for our swine-ly friend.

Usually there is a couple of comments coming from an empathetic understanding of the situation. The needle in the haystack, the reasonable internet persona. Rare indeed.

Being infamous is taxing. Everyone has a story about you, demands social intercourse or has a loathing or love for you even if you don't really know them personally. If they don't have a story, they'll sure as fuck blow one up about you. They want to touch you. I had to quit hair dressing years ago because I eventually got sick of grody heads. I hate shaking hands. Have you watched people exit the shitter without hand washing. Yeah.

You may have kicked their boozy ass out of a show at one point. Instant target. Because I was too vain for years to wear my glasses, I snubbed many people who were frantically waving at me as I magooded down the street. I wasn't ignoring them on purpose. So then you get dubbed a snob.

For years I barged my way through the gig life



without giving a fuck about how I appeared to people. It came from a ghastly indulgence in liquor and a lack of time to focus on such things. I was in the chaotic throes of wearing every hat, running a venue. I also take no shit and I'm quite blunt. My sappy shit is reserved for few and far between. Lengthy immersed socialization kind of ruined me.

This is how I find myself. Sobriety has introverted me. I had little time for small talk when drunk and even less now that I'm straight. I have become anti - crowded social situations. .

Concerned people reached out via Facebook messenger on my recent brush with nostalgia. After unearthing and posting the headshot themed pics from when I had far less scowly facial lines. Maybe they assumed I was lonely or having a breakdown.

I'm ok. I've just reached a point in life where I prefer the sidelines. My path seems to be rolling in that direction.

As I laugh along with silly TV shows like the Beverly Hillbillies. As I skip going to the big shows and opt to clean fish tank filters.

My life has turned into being surrounded by an ecosystem built into my cave. Jagermeister consumption has phased into aquascaping and coddling punks at a bar is now feeding precise amounts of delectable tidbits to my aquatic dwellers. I am surrounded by plants and waterworlds.

I rarely leave my cave except for provisions. I have become that eccentric recluse of lore. Let me love you all from afar, through the computer, or drop by. I still throw the odd show when it's not a cat herding clusterfuck.

Watch what you say, say what you mean, mean what you say.

It's always hilarious to me the way the universe works. On the day my decade old bitter angst about the Cobes is finally laid to rest, I found myself unemployed in the music industry yet again. I just have to laugh and somehow hope

another suitable 'job' will fall into my lap.

As I plow through life eking an existence, I look at the absurdity of the Federal Government spending four point five fucking billion dollars on a dinosaur of a pipeline no one wants here in B.C.. Hey Trudeau, need a social media girl? I'm being facetious of course. I could never work for something I didn't believe in. I can see why people throw their hands in the air in exasperation when it comes to the concept of voting when campaign promises are a pack of lies.

They don't give a fuck what the people think. It's

## ABSOLUTE SUBCULTURE

suspicious how all of a sudden all the polls are leaning for the pipeline when it's been the exact opposite for years.

We need more punk bands to be screaming about this heaping pile of dung created by these fucking assholes. Who the hell voted these morons in? Dear keyboard warrior. Impotent rants abound. Your apathy is noted. Someone run for office stat. Joe and I have tried multiple times. We're old. We're cranky. Your turn to attempt to change the world.

[www.nobollocks.ca](http://www.nobollocks.ca)





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## Absolute Album Reviews

### Xael - The Last Arbiter

#### Test Your Metal Records

Extreme metalists from a future world, Xael sound like they come from the water-impooverished region where all the power-metal CDs were burned on account of blasphemy. Musically, the sounds are shard-like transmissions dependent on exotic transistors and perhaps a touch of Fear Factory or Meshuggah.

"Srai" is a kick drum extremist's hymn of universal love due to the drummer's unrelenting lead feet. The machine gun guitar riffs hammer out earthquake inducing frequencies underneath a crazy demagogues stiff bark. Choir voices also rise out of the metallic ashes to bring a sense of unattainable calm and give the creepy dystopian vibe a doomed mother's voice. "I Am Pestilence" has a futurist-folk metal vibe, which could easily be set to an epic euro-battle scene circa 2080.

By the time "In the Hallows of Pathos" drops its grinding riffs and serene keyboard ambience, the brain scan is complete and Xael must move on to another listener.

-Dan Potter

### The Slyde - Awakening

#### Independent

"Walk With Me" is a great prog-rock anthem in the vein of a lot of Rush's radio friendly tracks. Like Rush and other progressive greats, it remains super catchy but doesn't skimp on instrumentalism, keeping a big complex keyboard solo that zaps out through the memorable chorus hook. I hear a lot of great instrument dexterity loving songwriters in this band; groups all the way from Dream Theater to The Fall of Troy come to mind.

The track "In Silence" has some awesome math-rock elements that go

along with the complex lyrics and precise vocals, it bangs and grows knowledge at the same time. A lot of proggy metal can be cringey, but this group prompts many "buts," because "These Wars" totally blasts in a listener friendly way despite its single note showmanship that sounds like Malmsteen on EDM. The riffs just don't quit either, like on "So Blind" which rocks with metal as fuck guitar riffs and synth work that will get the John Carpenter lover in you totally geeking out.

Each track is solid which is a rarity now-a-days. They have the hits and the all-coveted "album tracks"; you know, the stuff you can really dig into if you're a real prog-head.

-Dan Potter

### Moloch - The Other Side

#### Via Nocturnal

Moloch is electronic/black metal artist Fabian Filiks who is influenced heavily by horror movie soundtrack work. Lots of dark wave synths and creepy crawly drum machine rhythms populate album opener "The Other Side" until a full on metal assault by gain-drenched guitar emerges from behind the stacks of old comic books. Trance-like and ominous, this music is perfect night music for when the moon is full.

Each track is like some everlasting buildup to a scene of bloody gore, the melodies often ascend just to descend back into darkness. Clearly evil is in the air and this polish based musician can't get enough of it as on "I Am Moloch" seething guitars burn in the back like a wicked protagonist getting ready to stab its next victim. His music is truly cinematic in scope as each chamber of sound and texture easily translates into different frightening scenes from an unmade horror movie.

"A Dream of Death" scares the senses with pitch-butchered keyboard lines that could get a whole cemetery reborn and looking for fresh meat.

-Dan Potter

### Infrared - Saviours

#### Independent

Something always lurks in the dark; with these legendary thrash demons it's copious amounts of head banging riffs and shout-out choruses straight from the toxic 80s. "Project Karma" has crazed tapping solos and thunderous double guitar beat-downs not heard since the days of the Big 4. Keeping things old-school is a great method to stay relevant as there are a lot of Gojira influenced riffs in "The Demagogue," or perhaps that's the other way 'round.

This band definitely has the history on their side as they mark their return with a solid collection of thrash metal songs. Every song has all the trimmings, the big intro, the defining chorus hook and the guitar solo. On "They Kill for Gods" the riffs turn black and offer up a raging thunderstorm for the sabbath. The vocals echo forth like the sky has decided to weigh in and make a final judgment whilst anvil heavy guitar playing gets palm muted to a rumbling omen.

The old school always has a new trick up its sleeve, and this well-established band knows how to bring it better than a good 80 percent of all those eight-stringed newbies.

-Dan Potter

### Heron - A Low Winter's Sun

#### Sludgelord Records

Glacial riffs and icy screams make "Of God and Goats" a crazy trip through the mind of early man. Primitive dirges full of psychedelic damaged

dreams of ruin are what Vancouver's Heron is onto. The melodic elements are exposed and bleed a vulnerability one might hear in a goth rock band. Vocally, lyrics are wretched out or bellogged with great aggression. Sludgy to the max, they do on occasion rip into fiery bursts of blackened winter metal. The weather is bad throughout this album, like on "The Great Attractor" where the songs movements don't act like the changing seasons but more like a blizzard going from bad to worse, then disappearing entirely back into the grey sky.

Influence-wise this group is into the mega-riff, stuff like Burning Witch or Sleep, is where they want to lay to rest for all eternity.

-Dan Potter

### Hatred Reigns - Realm: I-Affliction

#### Independent

Heavy metal is named as such because it is supposed to sound heavy. These old-schooler death-metalists understand the need for molten lead being poured into your ear canals and on the track "In Anguish" they do just that. Ripping dissonant riffs and head severing guitar leads do the damage as the vocalist belts out tomes of rage.

Full of blast beats and other zero gravity moments this release is for psychos longing for the kind of brutality they can turn on and off at will like on a their home CD player. The guys in the band are definitely in charge though as they decide when to drop some heavy in unison two handed tapping riffs or go full on palm-muted death march on your unsuspecting ass. "Pain Leads to Nothingness" is vertigo inducing and will definitely lead to gushes of blood in the mosh pit.

This EP is an excellent way to wet the appetite of the murderous hordes and hopefully a full length is on the menu.

-Dan Potter

### Fallen Legion - Downfall

#### Independent

A rhythmically dense track, "Escapegoat" is built around the elastic mouthed vocalist who supplies multiple stop/start cadences that pounce forth like a mountain lion who is relentlessly tracking an unsuspecting hiker. Very tight nu-metal dynamics are driven back from extinction by amazing drum performances that will get you hammering away with imaginary sticks just like that.

Some emo-ish voices appear on the harrowing track "Way Out" where the lyrics fly out of the speakers like razorblades with your name on them. The palm-muted guitars are straight out of classic progressive metal releases and definitely help keep the neurons in the brain from dying from boredom. Even though these guys are pushing some serious sonic chaos there are still plenty of nursery rhymes that engage with the primordial musical upbringing of the majority like on "Monster Reborn" which is a total scream fest apart from the nightly night melodies that puncture the horror.

The closer, "New Skin," features the keyboardist/vocalist from Cradle Of Filth and totally kills with dreamy brutality.

-Dan Potter

### Dead Quiet - Grand Rites

#### Artotaff Records

Album opener "Moon Curser" has a savage Deep Purple vibe as wicked organ blasts accentuate the classic rock guitar riffs. "I want to curse the sun and the moon" is a great chorus hook and really sets the atmosphere for the no holds barred riff-rock that follows. As if the wailing guitar solos and screams of agony weren't enough of a high bar to hit, this track breaks into a full blown anthem during its second part with plenty of "Stairway to Heaven" like bigness.

The Sabbath-ness is eked out nicely like on "Disgraced" which is a whiskey-drenched ballad of hard rock brilliance. These guys sound aged with experience and it clearly helps that they all did time in such bands as Barn Burner, Ancients and 3 Inches Of Blood. The extended guitar solo later on burns through the blues scale like a 420 party is definitely for long hairs only.

To drop a classic like "Spiritual Abuse" so late in the album takes guts. The guttural screams and Howling Wolf gravel voiced chorus makes you wonder why anyone would settle for rap or techno.

-Dan Potter

### Al Ard - Al Ard

#### Code666

Demented dub-step meets heavy grade black metal pummeling, creating deranged tones of inhumanity on this eight-track misery fest. The creepy ambience is in line with what groups like Blut Aus Nord are doing, which is savaging the stiff ethos of just guitar, bass, drums and corpse paint found in what we could now call traditional black metal.

"Pillar. Past. Present." is a sonic maelstrom from the molten core of earth's frustrations. Wretched words are gurgled out like the toxic lava is divinely inspired to reap destruction. But reveling in the destruction is what this group of corpses does; spewing forth celebrations in the form of techno warped blast beats and evil barks from the pit of the worlds hottest fires. The track "Who Want To Live Forgotten" is the sound of a future perhaps best avoided, a future where even Skinny Puppy sounds limp and pleasant to the ear.

Overall this is an amazing album and a glorious gut punch to dark-techno listeners and black metal enthusiasts alike who think they've heard it all.

-Dan Potter



# Absolute Live Reviews

Slayer  
Lamb Of God  
Anthrax  
Behemoth  
Testament  
Pacific Coliseum  
Vancouver, BC

May 16, 2018

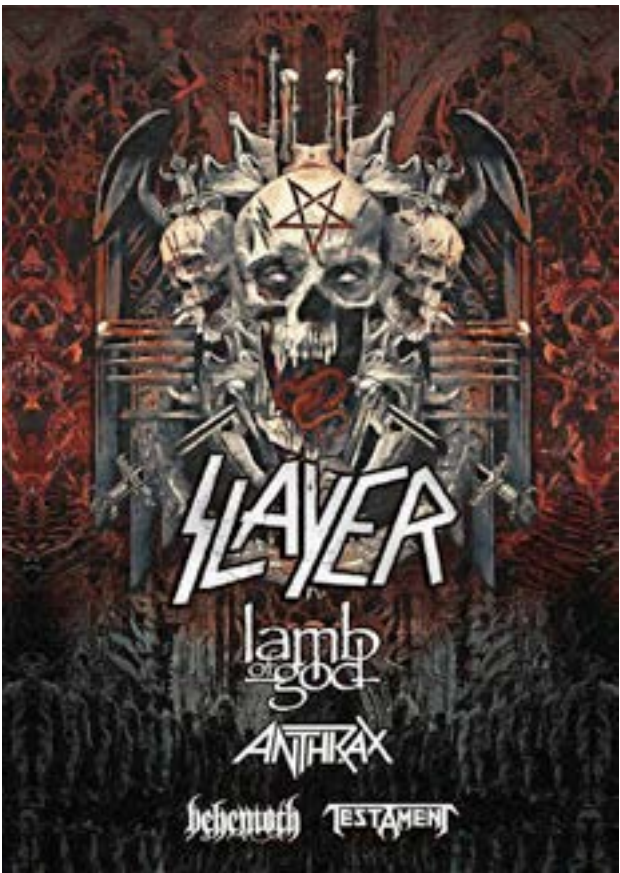
Unless the band has a medical condition, I am calling bullshit, there is no way these guys should be retiring from performing, as they have never been better. I have

wasted; pick a poison and I have done it at Slayer, but not this time. I was reasonably straight except for the mad huffing of weed in the smoke pit. Smoke pit, you ask... yep that's right, with weed allowed as well. Beer available at any of the booze kiosks, this fact in itself and the Pacific Coliseum staff who seemed cool made this concert series awesome.

Slayer sounded perfect, from the opening song of a 19-song set, the first song "Relentless" started a dual circle mosh pit that hasn't been seen since Slayer played last time at Pacific Coliseum. "Mandatory Suicide" raised the mosh bar to new level for "Raining Blood" and finished

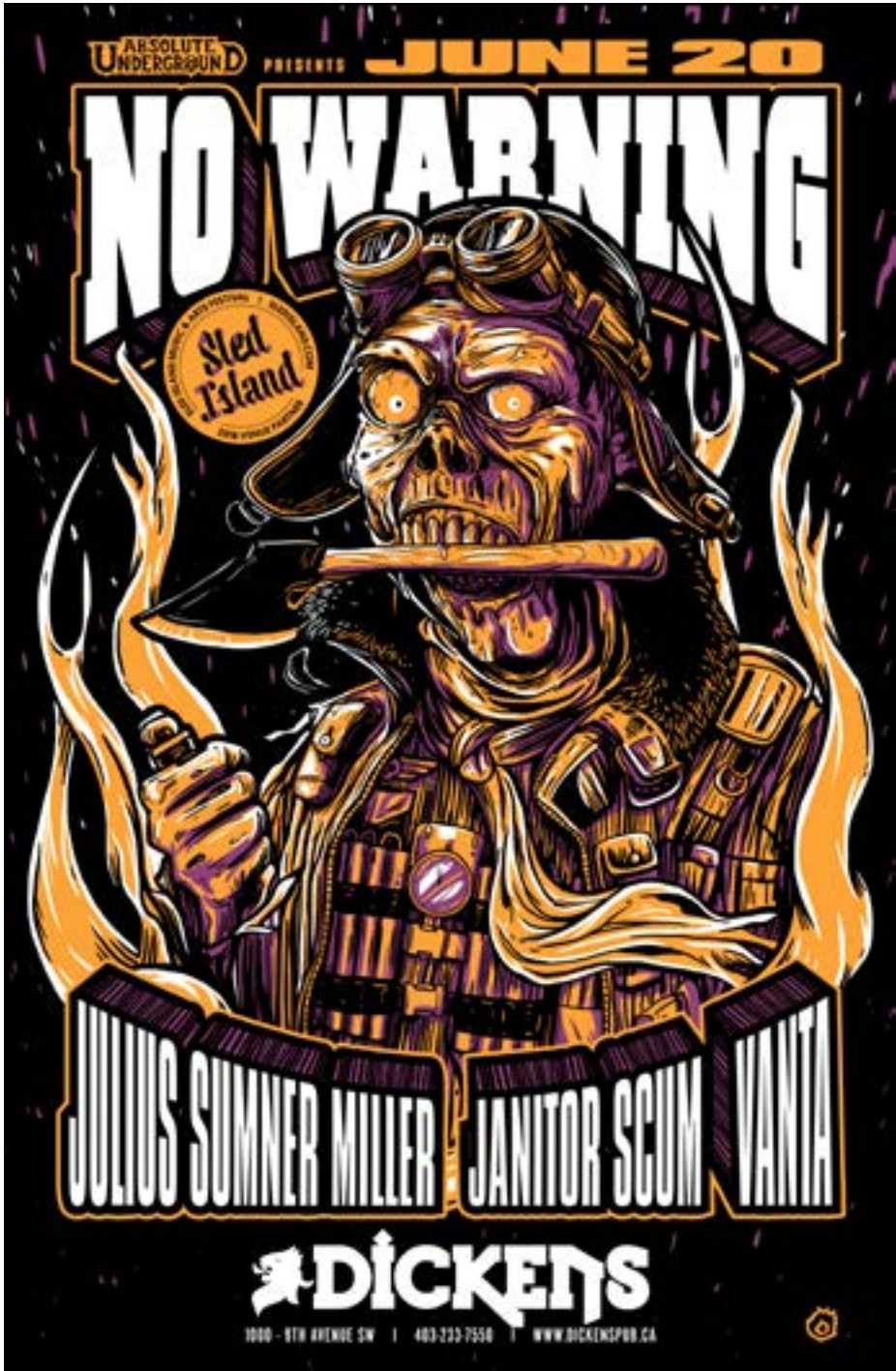
seen Slayer many times, and each time I was totally out of my mind

off with "Angel of Death." The set list was almost song for song my snowboarding playlist. I have my doubts this will be the last tour, as they are at the top of their game. I accompanied a Victoria local named Joel to the show, he had a bad accident and has been living uncomfortably in an electric wheel chair for 18 years and has a love for metal and punk. Joel got mad props from all the people in our metal brotherhood when he rolled by. Even in or close to the mosh pit, a protective bubble surrounds him. It was super cool to see a guy who won't let anything stop him from going to the show, not mobility, not assholes on the bus, nothing. I rolled into the show with Joel, the security guards were more worried about the toothbrush in my cargo shorts than the weed I had with me, which was also cool. Testament started a little late, but that was cool because line-ups for mercy were long. A set seven songs long started with "Brotherhood Of The Snake," and by the time they played "Into The Pit," I felt like I was ten years younger. Joel and I rolled out the smoke pit which was packed, and at that point I discovered that Joel was a bit of a rock star himself - he seemed to know a lot of people who were eager to catch up with him. Behemoth came on with a lot of energy, more than I have seen from them at previous shows. All the bands that played were like fine wine - they are getting better with age. The first song they ripped was "Ov Fire And The Void," the mosh pit was getting sweaty and the first signs of bloodied slammers started to appear "Into The Pit," was apt, for that's what I did! I do love crushing people in the pit. Poland has produced some very good metal musicians, with these guys, and they're good to their fans as well. They seemed happy to sign autographs for the hounds. They rounded out their set with "Over The Wall." Anthrax, godfathers of metal, were up next, rocking seven songs. "Caught In The Mosh," started their set, and I was indeed in the mosh pit. "Antisocial," was the number six song, and proving my point about all the bands getting better with age, as the last song, "Indians," was testament to their power to stay relevant in a new



metal age. Back to the smoke pit, Lamb of God came on like a tsunami of power and crushing lyrics. I have also seen Lamb Of God many times from the opening song, "Omertà," to the Accused cover of "Inherit The Earth," I have to say I have a new respect for this band. The lyrics were clean and crisp, and the power and energy projected from the band to fans and back was visible to the naked eye. The start of Slayer was pyro orgy of fire. If you were at the show, you know, if you were not, then you don't. All I can say now is SLAYER forever, and let's pray to whoever can get the job done to keep Slayer on tour!

-Brydon Parker



# Absolute Album Reviews

Born Broken - The Years of Harsh Truths and Little Lies....

Independent

After putting out an awesome and angry album not too long ago called *The Healing Powers of Hate*, these guys return with a slightly new lineup and lower tuned guitars. As they say, time heals all wounds, but it sounds like time has made this band even angrier. The demonic mix of Hatebreed meets Sepultura is thickened to a vicious and beastly creation.

On "The Only One," the testoster-one bleeds out the speakers as the drag race tempo careens into utter grimacing rage. Breakdowns are this bands forte, and the barrage of furious riffs hit midway like a wall of vacillating storm energy. "Fight" has a heavier-than-thou nu-metal-like feel and features a guest spot from

Jason Rockman from Slaves On Dope, which really gets the rebellion started along with some squealing guitars.

Though specializing in that modern brand of rageful moshing metal, they also have their knowledge of classic thrash under control, as the tempos never lurk in excessive groove, there's plenty of blastbeat-driven insanity, too.

-Dan Potter

1968 - Ballads of the Godless HeviSike

The fuzz is grunge thick on "Dev-ilswine" the excellent Alice-meets-Garden track that opens this UK quartet's new album. It's all about the bluesy-doom guitar riff and this guitar player definitely knows how to pull the right strings getting the groove rolling. As a band they let the

mud fly, spinning big wheels and get serious traction in pursuit of bare-bones stoner rock glory.

Some early Mastodon-like trippiness takes place on "Screaming Sun" as echo drenched guitar chords feed into the gravel pit-throated vocal-ist's den-like scenes from Altered States. Things just keeping getting more badass such as on "Temple of the Acidwolf" which comes across as a much more sinister-sounding Kyuss. The melodies are truly sword hoisting.

Don't be a fool and miss out on this band's utter command of all that rocks in this world.

-Dan Potter







## Metalocalypstick Festival

June 30 - July 1  
Lone Butte, BC

Interview by AU Editorial

**Absolute Underground: Who are we talking to and what are you most infamous for?**

Kaija Kinney: Kaija Kinney infamous mostly for Metalocalypstick Fest and vocals for a Vancouver metal band, Anarcheon.

**AU: Give us a brief history of Metalocalypstick Fest. How and when was the festival started, and what is it all about?**

KK: Fest was started in 2016 by an idea that came to me to start a festival because of the

lack of female based festivals. It's largely based around female musicians in heavy genres. All bands are in the heavy realm and not in the mainstream, and also have at least one female per band.

**AU: What kind of bands, events, and vendors can we expect to see there this year?**

KK: There are all different bands like punk, folk metal, death metal, prog, symphonic, thrash and power metal.

**AU: What was the festival experience like in previous years, from an organizer's perspective? How will the festival**

**format this year compare to previous years, any major changes?**

KK: It's a bit hectic but I think it goes pretty smoothly and the main thing is everyone is having a good time! This year is very much the same just have a few little additions like acoustic acts between sets and a small drum demo/clinic.

**AU: What are some of the major challenges you've faced in the establishment and production of this festival?**

KK: I think it's just all little things but a huge thing was really just finding the perfect venue with sufficient camping room.

**AU: Does the female focus of the festival represent a belief that women are underrepresented in the metal scene, both locally and globally? Do you have any comments to make to that effect... do you feel that festivals like this one will contribute**



**towards addressing this underrepresentation?**

KK: I don't feel so much as underrepresented but for me it's about creating a kind of community and inspiration for more woman and girls to get into metal. Heavy genres are very male based and I feel that it's a bit intimidating for females. So it's really cool to have a bunch of amazing female musicians all in one.

**AU: What are your hopes for this year's festival, any particular goals in mind?**

KK: My hope are mostly just to grow the festival and really start to be able to give to charities. As long as everyone is having a good time and making connections I am happy.

**AU: What are your hopes for the future of Metalocalypstick Festival?**

KK: The biggest thing for me is eventually being able to sponsor a band each year and give to woman based charities.

**AU: What should we bring with us, is there an essential Metalocalypstick Survival Toolkit?**

KK: Camping gear is a must! Water bottle, good attitude, extra shoes, acoustic instruments for night gatherings, battery packs and a bathing suit!

**AU: How is the fest set up for guests... is there camping, hotels, showers, etc? What do attendees need to know before we head out?**

KK: It is dry camping, meaning it's a big open field! There is a makeshift shower on site otherwise you will head to head to town for showers. The closest town, 100 Mile, has hotels.

**AU: Where can we find more**

**information about the festival, tickets, etc?**

KK: <http://metalocalypstickfest.rocks/tickets/>

**AU: What should we know about Metalocalypstick that we don't already?**

KK: Aside from all the awesome bands and camping there is also an open jam on the last night so any musicians attending can bring their instruments and sign up for some fun!

**AU: Any final words for our readers and potential attendees?**

KK: \$90 for 21 BANDS, 3 nights of camping and amazing people... you can't go wrong!

[www.metalocalypstickfest.rocks](http://www.metalocalypstickfest.rocks)

[www.facebook.com/metalocalypstickfest/](https://www.facebook.com/metalocalypstickfest/)

Ride Share – [www.facebook.com/groups/metalocalypstickfestrideshare/](https://www.facebook.com/groups/metalocalypstickfestrideshare/)

PHOTO CREDIT: James Weekes Productions





# Joe Buffalo

Interview by Malcolm Hassin

**Absolute Underground: Who are we speaking with today?**

Joe Buffalo: My name's Joe Buffalo.

**AU: Where did you grow up?**

JB: I grew up in Samsung, they call it the ghetto, it's part of four bands in Hobbema, which was formerly Hobbema, now it's called Maskwacis which is Cree for "Bear Hill."

**AU: What's your first memory of skating?**

JB: My first memory would have to be... I went to visit my dad at his trap line on Salt River reservation and so that's Fort Smith, Northwest Territories, that was the town. My uncle Gilbert had a corner store and in front of the corner store was all concrete. A bunch of my cousins were visiting that summer as well, from outta town. I saw them build a quarter pipe, and I was just blown away. I remember skating it, and then they just burnt it when they were done, I was there for two or three months when I was really young.

**AU: Growing up in rural Canada, how hard is it to access parks?**

JB: VERY! Especially if you don't have access to wheels, somebody with a vehicle. I was so young hanging with all the older guys, because I could hold my own, so to speak, they would allow me a spot in the vehicle. I would be the joint roller or whatever, I would be the guy who got the beats. It was very very difficult. What you would have to endure to get a session on even then, you would either get busted or the cats that I was rolling with were just doing some dangerous things. It was bad, I remember going to Red Deer Olympic City, and all of a sudden all these kids are kicking their shoes off and throwing their boards at me and running... I guess the guys who I had been rolling with, the older guys, they were jackers.

They would go up and just tax fools, I would just put the shoes on, not knowing any better, was just like, "Fuck yeah, free shit," I didn't realize they were going and taking shit from kids.

**AU: Growing up on the rez, was getting access to boards tough?**

JB: See again, it got to the point I just felt so bad growing up and becoming a sponsored skater, anything I would get for free I would just give back, because I felt so fuckin' guilty that I had taken so much, you know what I mean? I was just doing what these older guys taught me, which was silly. I try and give back as much as possible.

**AU: Did you do any DIY stuff?**

JB: Not back then, my cousins had the space and the money, they had a barn, we would take skidoos to get to the sessions when we didn't have wheels.

**AU: Can you tell me about Dene: A Journey?**

JB: Props to Riel for that one, I got into some trouble in Edmonton and they wanted me to do this episode so badly, they helped me out. It was a great experience. Amus and Riel, those guys are onto something. They are taking that *Dene: A Journey* seriously, it's amazing. It was an honour to be a part of something so new, you know what I mean? At first I was like, are these guys crazy?

**AU: What does skateboarding do for you, personally?**

JB: It's definitely given me some self-gratification, can't believe I still do it. My body is pretty much pooched, but I still get a kick out of doing basic shit.

**AU: What are you doing now with your time?**

JB: Now I am trying to totally focus on film, I have a couple of projects on the go. Just trying to stay busy man, been sober for almost six months, that's pretty huge for me, I couldn't even hold 20 bucks in my pocket, I was bad, really bad. Luckily I have a good support system, just fuckin stay grinding man, and stay rad.

# SHRED SESSION

**AU: There are a lot of mental health issues and addiction in skateboarding, why do you think that is?**

JB: I don't know... some of the best skateboarders I know or have known have either come from broken homes or single parents, and they just turn out to be stand-up people, and they can make one shitty fucking decision that could ruin them for the rest of their lives. I'm not saying there is no coming back... I dunno what it is man, we are a raw breed, we can take pain, whether it's mental or physical, we're built for this shit, some people are and some people aren't.

**AU: You have any suggestions for kids growing up nowadays?**

JB: Don't care what other people think about you man, growing up I used to get wrapped up on how/what people thought of me. I have no control over that shit, you know what I mean? Even today, it creeps up on me and I think to myself, why do I give a shit? I am doing me, and I would make an exception and change for a very special person, I am out to just try and do good for myself, that's all I can say, do good for you, roll in man, get it!

**AU: What about influence?**

JB: Influences were few and far between, but the ones that influenced me still do, to this day.

**AU: What about skating now-a-days? From**



**how it's changed, since you were ripping back in the 90s?**

JB: Everything's come full circle man, how I have seen the way skateboarding has been, I have just done the same shit for the past 30 years. I saw vert die and come to life, die and come to life, it's not even that old, but it has definitely come full circle. It's rad now just everything goes, before you were labeled there was this stigma, and was so whack, now it's an all-terrain savage, you don't have to limit yourself, try everything.

**AU: Any shout-outs? Thank yous?**

JB: I am the worst at this, just all of the people who have ever helped me and believed in me.

**AU: Thanks again Joe for everything you do, and have done in the past, for skating, fuckin' love ya, man.**

JB: Thanks man.

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PHOTO CREDIT: Adam Balls

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